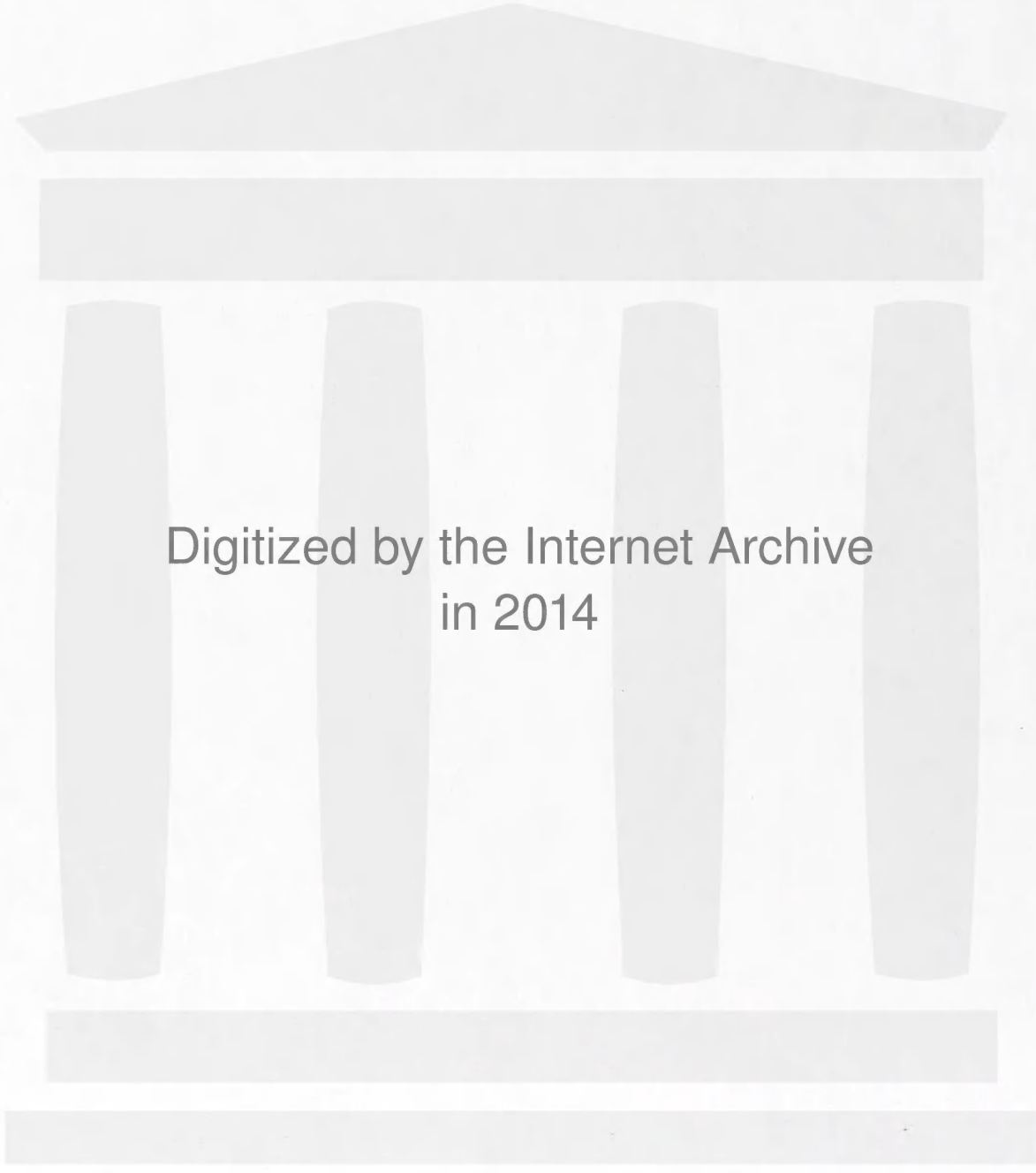


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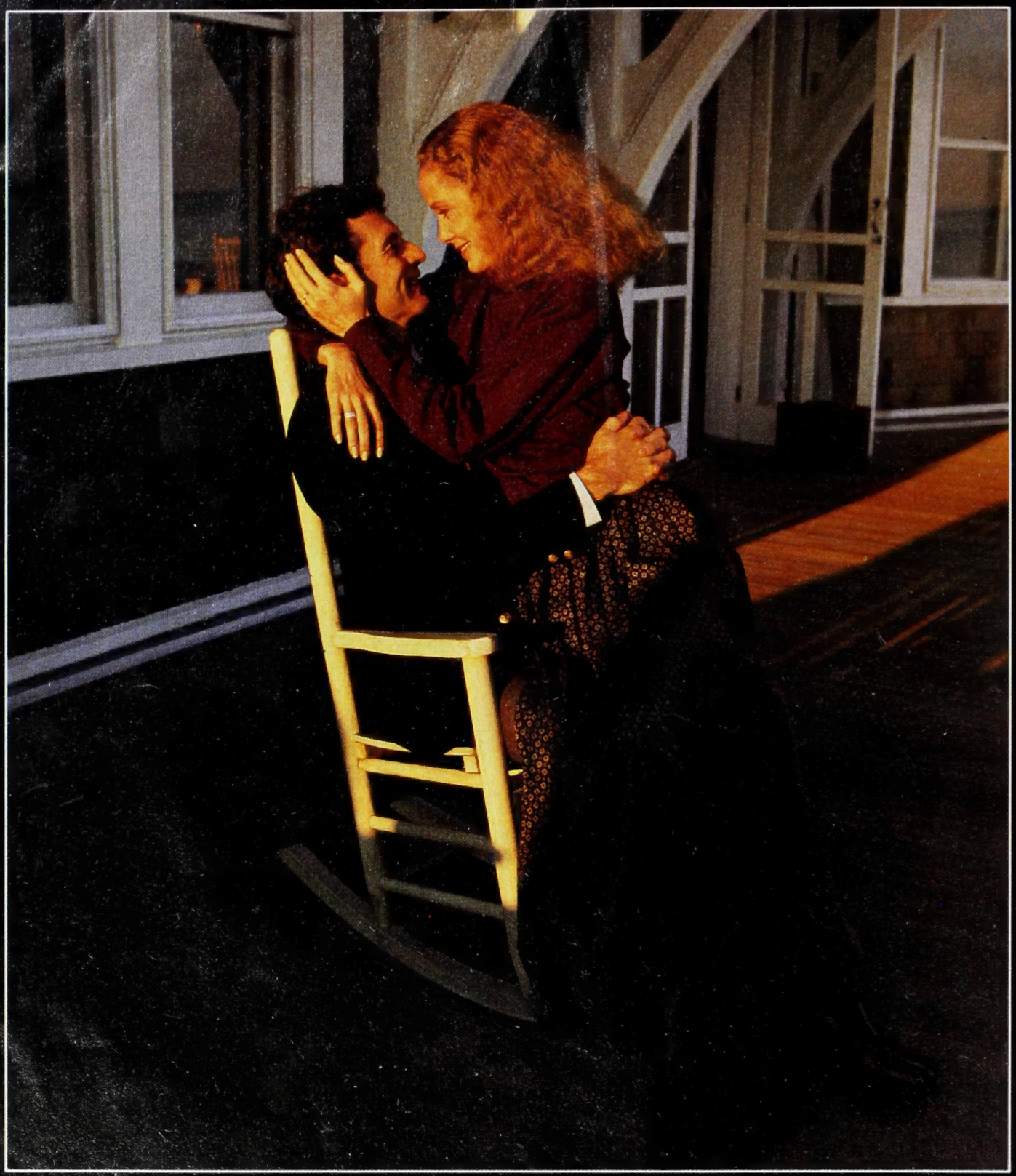
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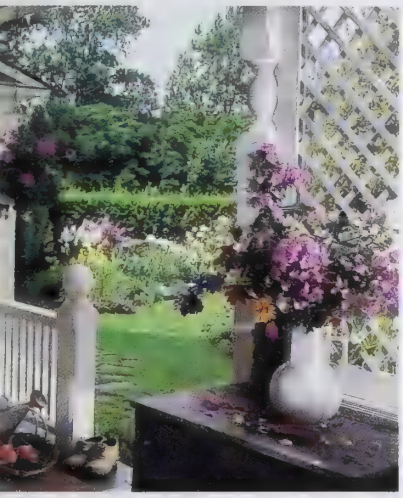
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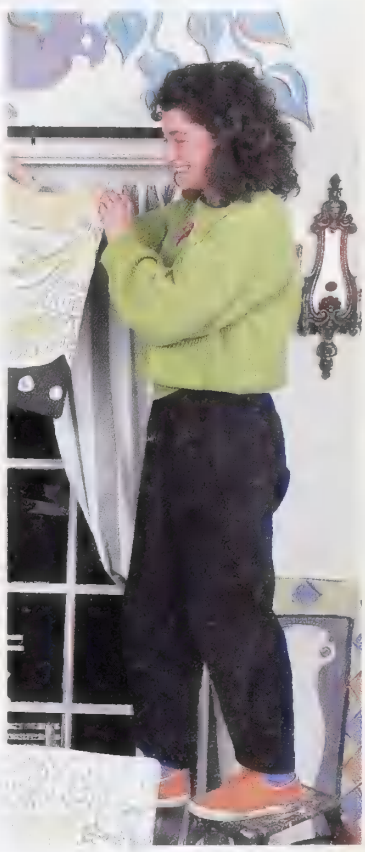
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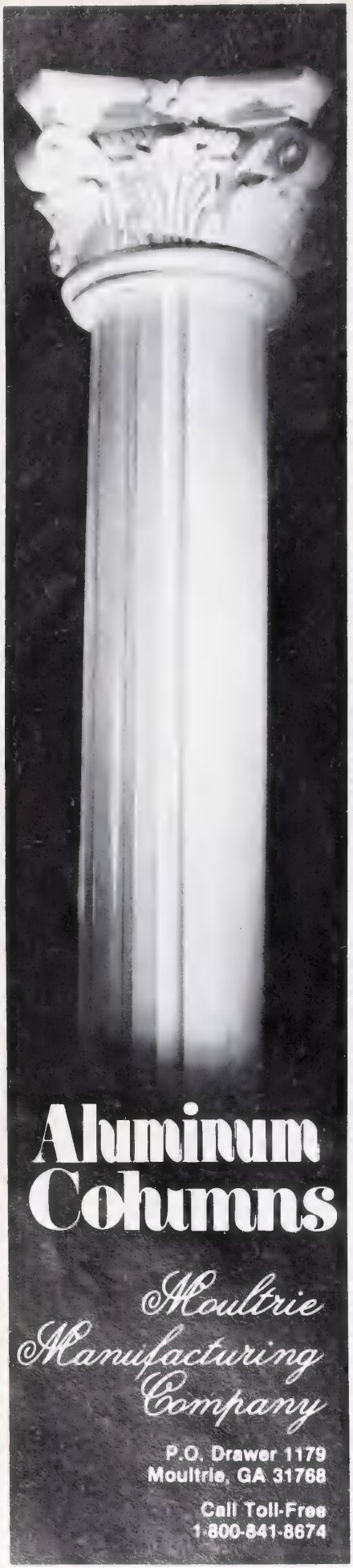
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COVER PHOTOGRAPH: Here's an excuse to eat out this summer: a porch as lavishly and comfortably decorated as this one by Ron Grimaldi for the Rogers Memorial Library Designer Show House. Dressed in Rose Cumming chintzes, this is an ideal setting for warm-weather dining and entertaining. Note the cool aquamarine on the ceiling, a subtle variation on the traditional sky-blue. See pages 50 to 57 for more porches in luxurious—and achievable—style. Photograph by Lilo Raymond.



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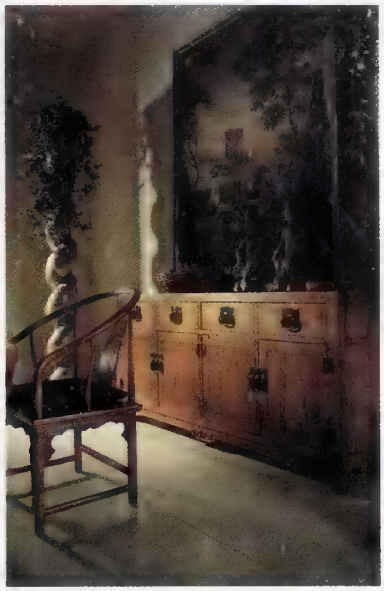
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THINKING ALOUD

IN PRAISE OF IDYLLIC SUMMER PLACES, DELIGHTFUL FOOD AND BRIGHT CONVERSATION

What I love about July is the way the sun and the long afternoons inspire us to slow down and rediscover some of life's simpler pleasures. One is the conviviality we associate with a gracious porch and good company. Another is thought-provoking conversation, which Executive Editor Margaret Kennedy thinks should be practiced at our leisure.

I'd like to add that this month our magazine has become more beautiful with the added attraction of higher quality paper and our new shiny cover. All the better to visualize rooms as if you were actually in them!

—JOANN BARWICK, EDITOR



Indulging in self-delusion, I'm prone to think that if I had a wide old porch furnished with ample, comfortably cushioned chairs *(like the porches on pages 50 to 57 and the cover)*, friends and family would sit there on summer evenings and engage in cultured conversation. The setting would transport us back to a time when the art of conversing was valued and sharpened through practice. Today's typical conversation has deteriorated to such mundane topics as real estate, stock scandals, diet, exercise and the latest restaurants—and rarely ventures further. We have to deal with the daily ordinaries of life, but where are the civilized extras that enrich us? Perhaps our fast-track pace of living robs us of leisure for cultural pursuits and time to discuss these pursuits in thoughtful exchanges.

How felicitous then to converse with someone like designer John Saladino. His talk ranges from Palladio to Isak Dinesen. When he travels with his equally conversant wife, Virginia, they return filled with new references, insights and design solutions. On a tour of English gardens they discovered that moss was the answer for a difficult corner in their Connecticut garden. Once home, the idea was immediately implemented. Freely ranging through time and civilizations, John finds inspiration in disparate places and with inspired cohesion puts the relevant pieces to work in his designs. Beginning on page 43 see what John did to transform his urbane city apartment into a summer oasis. His tie-on icy blue slipcovers, ethereal linen gauze drapings, loosely woven watery-blue sisal (replacing a wool rug), flats of grasses and pots of perennials work breezy magic.

Experience has also given John Saladino some strong opinions. "Forget yellow" I've heard him announce, dismissing bright yellow as harsh and unflattering. We've asked John to write a regular column so all of us can benefit from his observations and be sparked by his strong opinions to develop our own sense of style with our own personal prejudices. Be warned, however, that strong prejudices can only spring from a knowledgeable source.

Elizabeth Gordon, House Beautiful's editor from 1942 to 1964, also had strong opinions. In a period when most architects were seduced by the Bauhaus style, she called it "too clinical." Instead she initiated designs for houses that would epitomize the best thinking of her time. These designs pioneered energy conservation, indoor-outdoor living and the ranch house with its simple, livable floor plan. She also introduced Americans to the Japanese concept of beauty known as *shibui.* For making House Beautiful a "serious architectural influence" she has been made an Honorary Member of The American Institute of Architects. We are proud of her.

Lately architecture has been more fanciful. For those of us who are sure that "if only" we had a special place we would pursue our art or craft, we have an answer. When architect Mark Simon's mother asked him to design a music studio, he gave her a romantic shingled tower *(page 82)*. Her piano has a room of its own with an ocean view. This enchanting folly also serves as guest quarters.

Inspired food can nurture good conversation. The seemingly effortless alfresco dinners given by Jenifer and George Lang at their idyllic lakeside retreat create an atmosphere conducive to scintillating conversation. May there be the right place, the best food and the brightest talk for each of us this summer.■

Margaret S. Kennedy

MARGARET KENNEDY
Executive Editor



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ON DECORATING & DESIGN

"COLOR SHOULD REINFORCE THE ARCHITECTURE, BALANCE THE NATURAL CONDITIONS AND NURTURE THE SOUL . . ."

By JOHN SALADINO

As a child I was content to be alone; I was a dreamer. Maybe because I was lucky enough to grow up with a big garden in Missouri, I could lie down in the grass and be inspired by the colors around me. I can remember going to church a lot, and the color of the light that came into the church was very beautiful. I also remember when I lived in Rome seeing a small piece of alabaster glazing in the Baths of Diocletian. That magnificent cream, sensual light coming through the window! Until I saw onyx in its glory in Egypt—the light coming through canopic jars—I hated onyx. Before that I had associated it with shiny, cheap Mexican tourist ashtrays. Certain colors are sensual for me; it's like someone touching you. I am intrigued with colors that are metamorphic, that don't reveal themselves immediately—what I call nuance colors. They are constantly changing with the time of day, and when the lights go on at night they become richer and deeper. Or they disappear completely! It is in those elusive, almost spiritual colors that I find the longest reward.



The blue-green trim on my house in Connecticut has that transcendental quality. People often ask, "What *is* that color?" All I did was match it to the gray-blue-green slate of the roof. What happened then was a merging of the roof and the trim. In fact, one person said, "So, the woodwork on this house is made of slate." That's what I mean by elusive color.



Ballroom of the Amalienburg Palace outside Munich, Germany. Its pale tones inspired the color scheme for John Saladino's dining room.

Color in the home is a union, a marriage. Unfortunately, color is often applied with a heavy hand—as if it has no relationship to the way a room faces or how old the people in it are. Think about that. You would normally expect a woman of a certain age with gray hair to look beautiful in mauve or pale blue. She can be intelligent about that and yet surround herself with a bright yellow room.

Strong color is very unforgiving next to older skin. We can look jaundiced against highway-stripe yellow walls. Don't get me wrong, there are shades of yellow that I absolutely love—the very pale yellow you often see in baby's woolen sweaters, the color of summer squash, although you might consider that a sort of pale marigold. In fact, I like yellow when it's in the apricot family.

We're often more objective about clothing color because it's not permanent; it can be taken off. However, you *can* try color on. Spend a tiny bit of money, buy a few quarts of paint and do a corner. Look at that in the morning when you wake up, in the evening when the lights are on in the room. Live with it for a month before you go ahead and paint the room. You do it with a roll of wallpaper—why not with paint?

That's why a paint chip isn't satisfactory. We forget that color multiplies in intensity when used as cubic footage. The acceptable color on the little chip becomes very aggressive, so it's best not to make the obvious choice. Don't choose the color you think you want. Back up and choose one five shades lighter, because the totality will give you the color you think you want in the small sample.

Color, like clothing, has its fashion cycles. I would say that different shades of green are coming to the forefront. Teal is very much a fashion color. And a new shade coming into play is grayed pale lime, the color of fresh crocuses as they stick their heads up, the color you'd see in a sorbet—a soft, non-acidic lime. It's a nuanced color that should have luminosity. How to achieve that? Choose a pale color and if you have a lot of money, have the walls lacquered. You see that in Venetian palaces where the color actually becomes part of the plaster, as in a fresco. An inexpensive way to achieve that is to skimcoat the wall first. Apply a thin layer of new plaster, then paint the color you want and go over that with polyurethane. This is best done on a darker color because the polyurethane will alter the color.

Today, fashion also favors a light spectrum. My favorite example is the ballroom of the Amalienburg Palace outside Munich. It is an elegant, icy, mirrored room, layered in many shades of pale blue and silver leaf. The shimmering effect of the mirrors and pale hues creates a frozen interior landscape at its most ethereal. This room, in fact, was the inspiration for my family's dining room color scheme (see HB, November '86). While you can be inspired by colors you have seen, you don't

(Continued on page 16)

PETER MARGONELLI · JOHN NIHOUL



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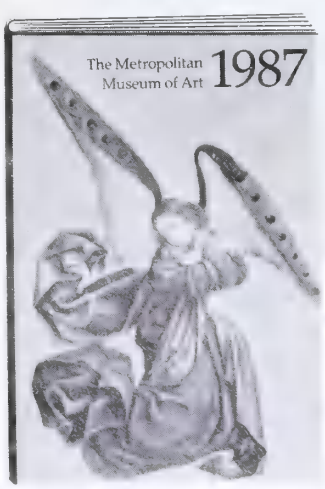


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DECORATING & DESIGN

Continued from page 14

have to duplicate them exactly. For example, our dining room walls are pale amethyst. The woodwork is celadon in a high-gloss finish. Bleached floors, shiny platinum-colored chintz tablecloth and chair slipcovers create a cool oasis.

The most important thing about color is that it cannot be isolated. You only see color in juxtaposition with another color. Some color you can only use in a limited quantity. A shocking fuchsia in a soft pillow can be wonderful, but if you covered a whole sofa in it, you'd gag.

Pale pink, however, can be very flattering. The same for pale amethyst; it makes people with very white skin look good and those with black skin look spectacular. Yet it's a color most people don't use in decorating. They think of it as lavender—and run in the other direction.

I advise clients to follow nature's lead. One client had a seashell whose interior was the color she wanted on her walls. Her apartment, on a lower floor of a pre-World War II building, didn't have wonderful views or much natural light. The peach seashell color in high-gloss paint worked in that gloomy apartment. Now that we're doing her new apartment, which is on the water, we're not using that color. What has turned us around is the view and the client's collection of celadon.

Color should be a complement to what we see outdoors. In Arizona, where there is extreme sunlight and little water, I would choose cool, medium-value hues. White is not wonderful if you have to wear sunglasses indoors! In Michigan, where the snow goes on and on, I would not want white either. I might want peach or the green of spring. California's veiled light allows the eye to enjoy many shades of white without the associated glare.

How to choose the proper white? Put eight of your favorite whites on a board so they all touch. Then you'll see which one you want, because one will turn pink, one cream, one gray-green. It's all in the juxtaposition of color.

Color, then, should be used in a way that is appropriate to your environment. It should reinforce the architecture, balance the natural conditions and nurture the soul of the inhabitants. ■

This is the first in a regular series of columns by designer John F. Saladino who heads a large architecture and design firm in New York City. This fall he will introduce a line of furniture under his name.



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FROM THORNHILL FARM



"Why not two birthdays? The queen of England, also my age, does it."

By DEE HARDIE

If I could choose my birthday, there would be no doubt, the Fourth of July! It has all the ingredients I love—flags, fireworks, parades and a chance to strut, make a little whoopee.

I believe in whoopee. Every once in a while. Anything to change a pace, a pattern, a routine that's become *too* routine. As our son Tommy used to say, "You only go around once," and he was so right.

My husband's birthday is in June, and it is also Bunker Hill Day. That was a day of courage for the colonists of Boston when they tried to keep that hill from the British, but somehow it doesn't stir me.

My own birthday, an anonymous day in October, isn't all bad. I recently learned that I was born on the same day and the same year as Winnie-the-Pooh! That, I must say, adds some flavor to the day. But it is still the Fourth of July that I like best.

And so last year I decided to celebrate my birthday, a big one, on the Fourth. Why not two birthdays? The queen of England, also my age, does it. For her it's tradition and noblesse oblige, but for me it was fun and games.

In the middle of a bleak February I threw caution to the wind, and sent detailed invitations to 16 guests, inviting them for the weekend. Once I got started, I couldn't stop. But quite soon after mailing the invites, complete with tiny American flags, I began to wonder if I *really* knew what I was doing. Who did I think I was? The Hilton Hotel? And for the next five months I counted heads and beds.

That was my chief concern. I knew the entertainment would be taken care of as the party was going to be at our old brick house in Hinesburg, Vt. And the Fourth of July in Hinesburg is the sparkling event of this small village's year. It is the way the Fourth of July *should* be.

There's a parade with the beat of drums, floats, farm animals, the wonderful imagination of a small town. You can be fed by the Booster Club, have popcorn made by the United Church, watermelon sliced by the mothers of the nursery school. And when it gets dark we can see the skyrocketing fireworks from our front lawn.

On the evening of July 3 our guests arrived, by air and by car, bearing gifts of good cheer and pleasure. And we even uncovered enough beds for all heads. Some stayed at our house, others on a friend's boat, and Alice and Frank enjoyed the peace of our son and daughter-in-law's guest room. And we did make whoopee!

On the afternoon of the Fourth our centerpiece was a costume tea with four guests dressed as the Statue of Liberty. Another was completely camouflaged as a chimpanzee who kept waving at everyone who drove by. Hinesburg, so far, has been too polite (or maybe it's Yankee reticence) to let me know they thought we were crazy.

At the tea I served, in very thin slices, a dessert that was topped off by a touch of Thornhill—fresh raspberries I had carried to Vermont from the farm.

Coffee-Raspberry Ice Cream Pie

1/3 cup melted butter, 1/4 cup sugar, 1/8 teaspoon nutmeg, 1-1/2 cups chocolate wafer crumbs, 1 quart coffee ice cream, 1 pint raspberry sherbet, whipped cream, fresh raspberries for garnish

Mix butter, sugar, nutmeg and wafer crumbs. Press into 9-inch pie pan. Bake 10 minutes at 350°. Cool crust. Soften ice cream and sherbet. Spread layer of ice cream in crust, then layer of sherbet, then another layer of ice cream. Top with whipped cream, raspberries. ■

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RECALLING BLOOMSBURY'S HEYDAY

THE GENIUS OF PAINTERS VANESSA BELL AND DUNCAN GRANT IS PORTRAYED IN THEIR ENGLISH FARMHOUSE, A VITAL DESIGN INFLUENCE TODAY

Here Angelica Garnett, the daughter of Bloomsbury artists Vanessa Bell and Duncan Grant, writes of Charleston, the rented English farmhouse where her parents lavished the walls and furniture with their artistic experiments. Now restored as a house museum, Charleston Farmhouse provided the inspiration for our decorating story and the Laura Ashley fabrics on pages 68 to 75.

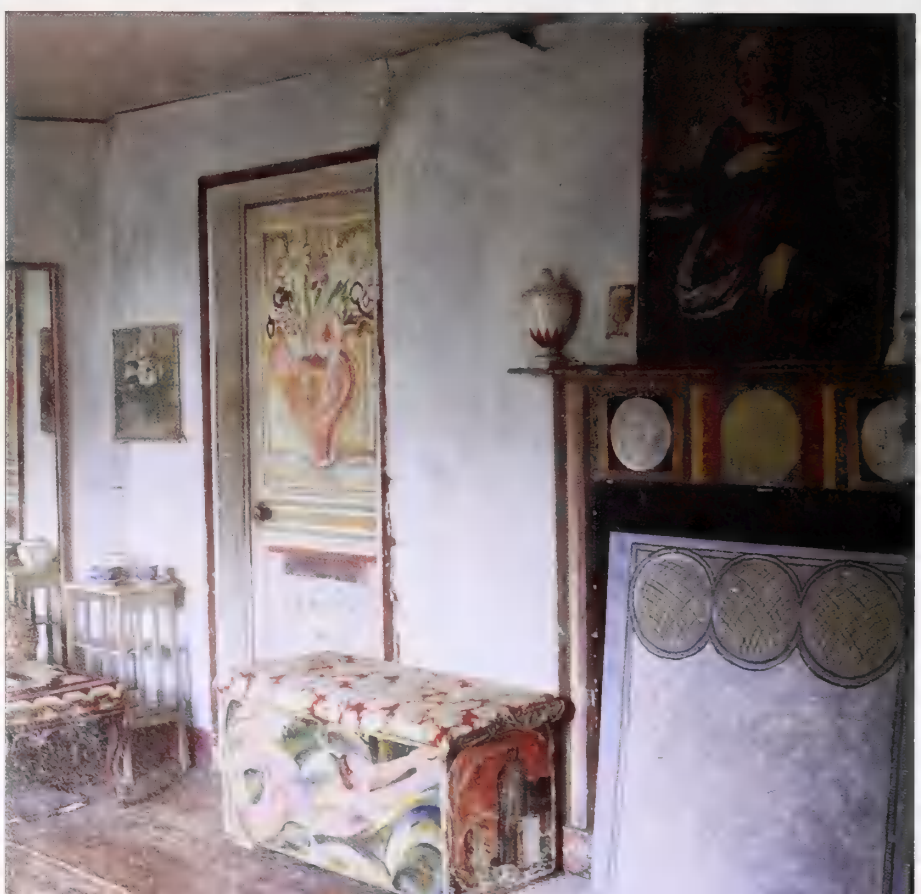
By ANGELICA GARNETT——

When my mother, Vanessa Bell, first saw Charleston Farmhouse in 1916, she immediately realized that it would be the perfect family home. She and her two sons, Julian and Quentin, along with her fellow artist Duncan Grant and his friend David Garnett, had been living together at Wissett in Suffolk where Duncan and David (alias Bunny) had attempted somewhat frivolously to run a smallholding. When this proved less successful than they had hoped, they moved down to Sussex. Vanessa knew the area well, having often stayed at Asheham, the house rented by her sister, Virginia Woolf, four miles from Charleston.

Since then many things important to the feel of the place have ceased to exist. Horses, wagons, cornstocks, haystacks, hand-milking, the farm laborers together with the shepherd and his dogs, have all disappeared. Other, more catastrophic alterations have taken place. Most devastating has been the demise of three elms just beyond the garden wall, due to Dutch elm disease. The house and garden are now more exposed, no longer a feathered oasis under the lee of the downs, whose elephantine reaches lie between Charleston Farmhouse and the sea.



Spontaneity was the key to life in Charleston Farmhouse where Duncan Grant painted an over-the-mantel piece *(above)* on the plaster wall; Vanessa Bell added flowers and abstract motifs to the bedroom door and fireplace *(below)*.



It is still possible to understand why Vanessa fell in love with Charleston Farmhouse. Indeed it is a delightful surprise to discover this group of buildings that speaks undemonstratively of a past which probably dates back to the Middle Ages. Owing partly to its distance from the main road and partly to the restraint of its landlord, Lord Gage, Charleston Farmhouse has escaped the worst of modernization.

It is largely innocent of architectural pretensions. Apart from the attempt at a bay window in the drawing room—the only room in which one can detect any desire for "elegance" or "gentility" and the only dark room—the building is entirely straightforward. It has no imposing facade, no parapet, no grand fireplaces, no stone flags or spacious staircases. It could have been built at any time from the middle of the 17th century to the end of the 18th, with additions in the 19th and 20th centuries. It is utilitarian, as befits a farmhouse, its so-called hall only a passage and its stairs merely a way of getting up or down. Nevertheless, apart from the metamorphosis that was wrought

(Continued, page 29)

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MY WHOLE FAMILY SLEEPS BETTER IN THE SAME BED



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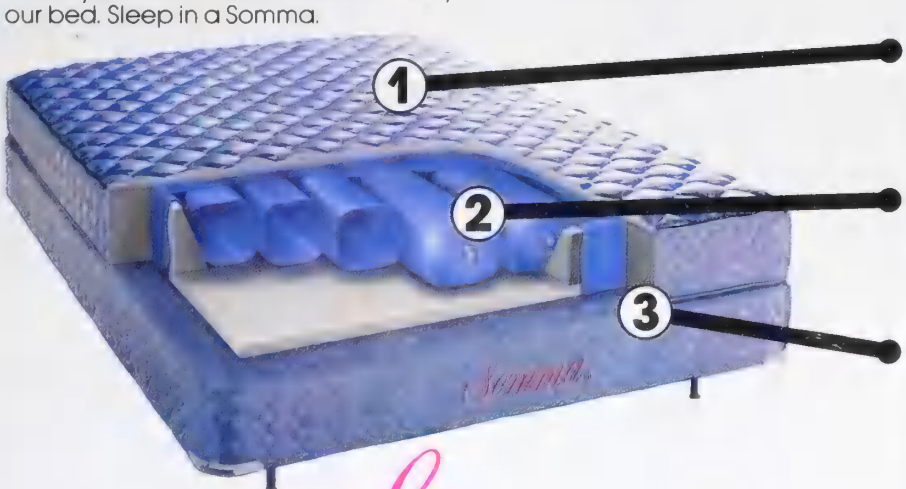
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RECALLING BLOOMSBURY'S HEYDAY

Continued from page 24

by Vanessa and Duncan, it has personality. It breathes an air of domesticity and human warmth. Those who lived here, though probably neither rich nor cultured, contrived airy, luminous rooms in which to be born, to make love and to die.

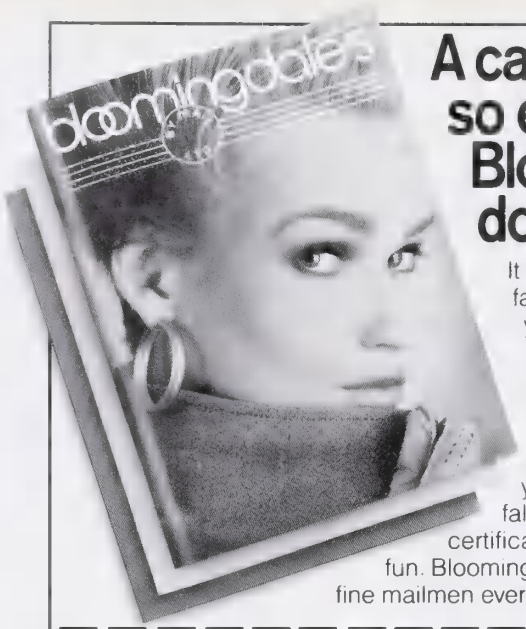
Culturally sophisticated they were, but Duncan and Vanessa were not dyed-in-the-wool intellectuals. They flourished in a relaxed atmosphere where they could give full rein to a natural sensuality, indifferent to social conventions, free to dream about such abstract notions as light, space and color. Imposed by circumstances and discovered by good luck, Charleston Farmhouse was exactly what they needed. Its remoteness proved one of its attractions, enabling Vanessa to institute a way of life that suited her gift for balancing the demands of a family and artistic creation.

Once installed, Vanessa found herself alone for most of the day. The occasional presence of friends did not deter her from painting, in spite of the fact that there was no studio then. I remember a green army hut at the bottom of the paddock to which she and Duncan could retire when they wished. But at first the room where Vanessa slept, now known as Duncan's bedroom, was used as a studio. Here she was first inspired to paint the fabric of the house—in this instance the doors on either side of the fireplace. Each was a still life—an armful of flowers placed in a large pot from Italy, a favorite shape, familiar to their visual repertory and which, by its generous proportions, brings a touch of the south into the room. So do the colors she used, which are luminous and lighthearted. Few of the other decorations are quite so happily suited to their environment, with the possible exception of the panels in the back room, which reveal a witty simplicity characteristic of Vanessa's personality.

DECORATIVE INSPIRATION

For some years the house was bare of all save the most necessary furniture. Many pieces came from local sales and were already fairly worm-eaten. Some, such as the log box, were chance acquisitions used originally for some other purpose. Others, such as the Morpheus bed painted by Duncan for Vanessa, were altered beyond recognition by the addition of paint. Vanessa was fond of buying odd pieces of material. The curtains and other textiles varied from ordinary checked cotton to things embroi-

(Continued on page 107)



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SUMMER TIMES



TOM IVES



LAURIE WARNER

PAINTED DESERT

Just as hot as this gecko's blue and green spots is Southwestern folk art, a strong seller at galleries across the country. Our desert finds include Michael Ives's 24-inch wooden gecko with painted toes ($85) and Laurie Warner's stately, six-foot-tall cactus ($1,250), complete with a painted terra-cotta pot and more than 1,000 prickles created by 1/8-inch dowels.



JOHN DEANE

BETTER TO GIVE

Looking for imaginative house gifts? *The Companion to Roses* by John Fisher (Salem House, $25) goes with—what else?—fresh blooms. ▪ Accompany a scented geranium with *How Not to Kill Your Houseplants* by Ann Pregosin (Macmillan, $10). • For music lovers? Try soundtracks from *Platoon* (with Samuel Barber's *Adagio for Strings*) or *A Room With a View*. • *Hopkins Footnotes*, from Hopkins Rare Goods Finder Service, helps antiques hunters plan shopping sprees with reports on international sources ($42 for 6 issues). ▪ Daniel Mack's handcrafted, twig-handled barbecue utensils ($18.50 each) add the artisan's touch to grilling.



JIM HADDOCK

CHILD'S PLAY

When it was birthday time for Rachel, 8, and Amber, 6, their uncle, David Worrell, gave them the ultimate present: a design for a gingerbread-trimmed playhouse that their father then built. Now Mr. Worrell, a Houston architect, is making those plans available ($25) so other children can have miniature houses of their own. ▪ News for nappers: Sherwood has scaled down its classic fold-out furniture into pint-size chairs ($49) and sofas ($125). Covered in bright, primary-colored nylon, they're lightweight, fun to fold and unfold and sturdy enough to stand up to lots of sleep-over guests.►

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LISL DENNIS

SUMMER EDITIONS

Santa Fe (Herring Press, $35), Landt and Lisl Dennis's photographic essay, takes the pulse of the city, with pictures of local color, new Indian crafts *(left)*. • *Tiny Houses* (Overlook Press, $20) by Lester Walker, architect of HB's "Best Small House '84," illustrates retreats *under* 325 square feet. • Jane Brown's *Lanning Roper and His Gardens* (Rizzoli, $35) portrays the life and gardens of this 20th-century master, who landscaped English mansions and American glass houses.



DESIGN DETOURS

Many a designer uses vacation time as an excuse to shop for ideas. Robert K. Lewis makes yearly pilgrimages to "touchstones" like the Corbit-Sharp House *(below)*, Odessa, DE, where the unusual colors give him "a shot in the arm." • For a glimpse of the "grand, romantic scale of Southern California in the '20s and '30s," Memphis designer Peter Shire likes to drive down Pasadena's wide, old streets. • Ann Dupuy calls Vizcaya in Miami "the most European house in the U.S.," and appreciates how sculpture jutting into Biscayne Bay "looks like it's floating on the water." • Sam Blount of Irvine & Fleming makes special trips to Stratford Hall Plantation, Stratford, VA, to see inspiring rooms and have a Southern lunch overlooking the Potomac.►

BEST OF JULY

Celebrate Federal Philadelphia's elegant heyday, 1785-1825, at the Philadelphia Museum of Art's special Constitutional exhibit of decorative arts, July 5 to Sept. 20. • A neglected Art Nouveau patron, Siegfried Bing, is spotlighted at the Cooper-Hewitt Museum in NYC, July 21 to Oct. 11, and in a lavish catalog (Abrams, $22.50); one of his Japanese silks *(above)*. • Victorian floral stained glass is just part of 19th-century artist John La Farge's oeuvre, at the National Museum of American Art in Washington, DC, July 10 to Oct. 12. Catalog (Abbeville Press, $50). • Weekend in opulence at Shelburne House, a railroad baron's Vermont estate now meticulously restored, to open July as a country inn. For reservations call (802) 985-8498.

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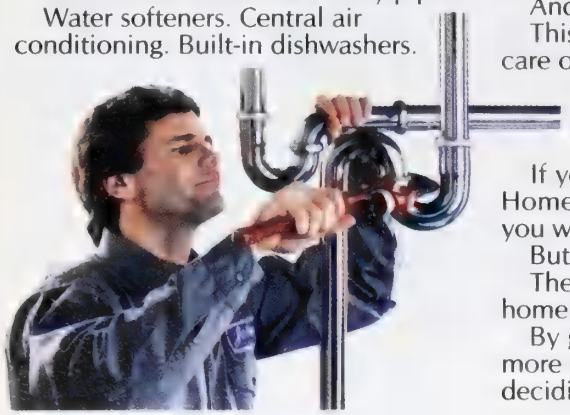
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PEOPLE



JOHN DEANE



COURTESY OF R. M. KLIMENT AND FRANCES HALSBAND ARCHITECTS

FEATHERED NESTS

What do a prize-winning computer science building at Columbia University and a birdhouse bedecked with oxidized-copper leaves have in common? Both were designed by architects Robert Kliment and Frances Halsband. Long noted for their residential work, this husband and wife partnership has been exploring other areas. When The Parrish Art Museum of Southampton, NY, asked them (along with 100 other famed architects) to design a birdhouse for an exhibit (May 23 to July 12), they jumped at the chance. "It really was an architect's dream," says Ms. Halsband, who is also president of The Architectural League of New York. "For the first time, we could design something and make it ourselves. My hands are still numb from cutting out the copper leaves!" ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



GEORGE BENNETT

DOUBLE DUTY

The challenge, issued by The Gallery at Workbench: design furniture that performs two functions. The solution, for Connecticut craftsman James Schriber: a colorful update on the early-American chair/table. "I like to take traditional forms and give them a new spirit," he says. Look for his settle/table ($3,100) at the "Double Up" show, at Workbench's Boston store to July 4.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

FROM TAOS WITH LOVE

Joanna Seitz fell for the gaily painted pine furniture she found New Mexican artisans making, and brought the best home to her store in New Preston, Conn. "In line and style it recalls early-American, but without the price tag," she says. "And it mixes beautifully." From $149 for a wall cupboard (note the Southwestern architectural details) to $550 for a *trastero* (armoire), it's a spicy new twist on country. J. Seitz & Co., Rt. 45, Main St.; (203) 868-0119.

TRAVEL

SEARCHING FOR THE COVERLETS OF NORTH CAROLINA LEADS TO OTHER TRADITIONAL HANDICRAFTS NATIVE TO THE SOUTHERN HIGHLANDS

By GILLIAN GROZIER

To drive through the Great Smoky Mountains of North Carolina looking for Scottish Rose, Honeysuckle or Whig Rose sounds more like a hunt for wildflowers than a search for woven coverlets. But these are the flowery and poetic names given years ago to coverlet patterns, those traditional designs handed down from mother to daughter by generations of mountain weavers. Just how very old the patterns are can be guessed at from some of the names. Whig Rose, Queen of England and Flowers of Edinburgh were brought from England and Scotland by early settlers. Other patterns like Martha Washington and Virginia Beauty are homegrown. Coverlets in these patterns are still being woven in the mountains, and even in towns and cities, but they are not always easy to find. Factory-made imitations are widely available in crafts shops, but the handwoven examples are somewhat rare because they require a great deal of skill to weave.



Antique coverlets from the Mountain Heritage Center in Cullowhee. *From left:* Double Bowknot, Sea Star, Pine Bloom, Whig Rose.

TIM BARNWELL/ASHEVILLE

The search for a traditional coverlet can make a memorable and scenic weekend, as I discovered last spring when I took Piedmont Airlines down to Asheville, NC, to look for the "coverlids," as they are sometimes called, and for the weavers themselves. With practice and some expert advice you can learn, as I did, how to recognize good Appalachian weaving so that you can browse and shop in the galleries without fear of bringing home a factory-made imitation. And along the way you can also discover other mountain crafts: handwoven rag rugs, table mats, napkins, pillows and baskets.

For several reasons Asheville makes a good base for your search. An active community of weavers of old traditional patterns as well as new designs, Asheville also has the headquarters of the Southern Highland Handicraft Guild. And because the town has a long history as a summer resort, there are dozens of delightful places to stay. Southerners used to come up to the mountains to escape the heat, and Easterners discovered Asheville's charms after the railroad came through in the 1890s. Lodging ranges from the posh Grove Park Inn to bed and breakfast establishments which are reminiscent of the house where Thomas Wolfe's mother took in summer boarders. Cedar Crest, a newly renovated Victorian mansion on Biltmore Ave., became my headquarters for three days, and from there I visited local weavers in their studios as well as crafts shops. Rumor has it that the original owner of the mansion borrowed craftsmen from Vanderbilt's Biltmore House to carve the oak paneling in the entrance hall and parlor. No matter who did the carving, there are enough scrolls, pilasters and fancy garlands of fruit and flowers to make an admirer of Victoriana swoon with delight.

I began my coverlet search at the Folk Art Center (five miles east of Asheville on the Blue Ridge Parkway) where the Southern Highland Handicraft Guild has its headquarters. There I met Blair White, the assistant director of the guild, and Barbara Miller, a weaver who demonstrates her craft at the center. After explaining the guild's primary objectives—the preservation, improvement and marketing of the best in Southern Appalachian crafts—Mr. White told me about the crafts sales, exhibits and daily demonstrations at the Folk Art Center and showed me the library, one of the finest crafts libraries in the Southeast. After some research there I drove with Barbara Miller to her studio in Pisgah Forest. On the way we stopped at Southern Expressions Gallery, also in Pisgah Forest, five miles east of Brevard on Highway 64. Because the owners, Suellen and Dwight Pigman, represent 150 craftsmen in weaving as well as ceramics, metal, glass and wood, the gallery makes an ideal starting place for someone just learning about mountain crafts.

Driving south along the Blue Ridge Parkway we dropped down into the wooded valley where everything looked old, especially the trees with knotted limbs thrust out as if to cast a peaceful spell. I thought the dilapidated barns were ready to be dismantled for their siding, until I realized they were still inhabited by cows and ancient farm machinery. Houses, too, are innocent of paint. And everywhere you look there is a blue haze of mountains, stretching to the horizon.

Southern Expressions Gallery [(704)

(Continued on page 40)


Lenox.

TRAVEL: NORTH CAROLINA WEAVERS

Continued from page 36

884-6242] looks like a traditional mountain cabin. Suellen and Dwight Pigman built it themselves from white pine cut on their own land. Mrs. Pigman is a weaver, and her husband is a potter, now building his own kilns behind the gallery. Taking me over to her own work on display she held up a coverlet. It was an authentic pattern called Pine Bloom, just like an old coverlet handed down from her great-grandmother. Mrs. Pigman weaves other coverlets in old patterns, some with fanciful names like Lover's Knot and Lee's Surrender, and like other weavers of traditional patterns, she uses a simple four-harness loom.

Most traditional looms in Appalachia are four-harness. A simple machine and very easy to construct, the loom is amazingly adaptable for different kinds of weaving, especially the overshot weave of traditional coverlets that is based on the diagonal line of the twill-weave structure. The beautiful patterns are created by varying the size of groups of threads that the colored thread passes over. This creates the "overshot." To check the quality of any coverlet, you should look for a good balance between the warp (vertical) threads and the weft (horizontal) threads of the pattern. There should be as many threads in one direction as there are in another. An authentic overshot weave has a tabby thread, usually of the same color as the warp thread, running across the pattern every other row. To find it lift the colored thread in the overshot design.

After stopping by Barbara Miller's studio we were back in Asheville in time for one of her demonstrations of overshot pattern weaving at the Folk Art Center. Mrs. Miller is a master weaver who can trace her ancestry back eight generations to English and Welsh pioneers in the mountains of western North Carolina. She often tells how when she was six years old her mother took her into Asheville to watch the weaver at the Allanstand Craft Shop. She vowed then that one day she would learn.

Mrs. Miller will show you how wool was washed and carded, spun and readied for dyeing. Most early weavers dyed their own thread from tree bark or plants. The most distinctive dye was a crimson red from madder root boiled with water in an iron pot. Another favorite came from indigo, a plant originally brought from India. Unlike those old weavers, Barbara Miller does not do her own dyeing. Chemically dyed yarn is more consistent, and since weaving coverlets takes many hours, dyeing is economically unfeasible. She does collect weavers' "drafts," the pattern guides passed on by mountain weavers. Since early weavers could seldom read or write, "drafts" resemble lines of music, with slash marks like notes indicating how to thread the harnesses of the loom, push the pedals and alternate the colors.

Mrs. Miller has found "drafts" written on the back of ledgers, or sewn together once the paper has worn through with use. Most have evocative names like Gentleman's Fancy, Job's Trouble, Kentucky Snowflake or North Carolina Beauty, and some have simple instructions in the language of people not used to wasting words. Such legends read "tromp as writ," which means to treadle just as it is written. And Mrs. Miller does just that. You can visit her Pisgah Forest studio on Glade Creek Road by appointment, or call for information (704) 877-3325. Mrs. Miller's coverlets, which range from $500 to $750, are also on display at the Allanstand Craft Shop in the Folk Art Center.

In search of other forms of Appalachian weaving, I visited Whitewoven, Sheree Sorrells's gallery and production shop on N. Main Street in Waynesville, about 45 minutes west of Asheville [(704) 452-1864]. Mrs. Sorrells's cotton rag rugs, up to eight feet in a single width of smoky, muted colors, hang on the walls of the studio. Table mats and napkins in every hue have been hand-dyed and woven in machine-washable cotton. A new addition, rag upholstery looks similar to rag rugs but is lighter and finer. Samples I saw were of dusky pinks and greens, but other colors can be ordered. Custom orders cost $52 per yard in a 60-inch width.

Another weaver with a distinctive style is Leigh McAdams, who works at an antique Vermont loom weaving hand-dyed wool rugs with mill ends she buys from a source in Maine. She dyes the pieces, three pounds at a time, in an enamel pot in her basement. The rugs run from vivid colors with simple geometric designs to graduated single shades that have a contrasting natural border and sell for $20 a square foot. Ms. McAdams [(704) 298-7081] has weaving on display at the Trade Street Gallery in Tryon, NC, and the Greenville County (SC) Museum of Art.

On the third Thursday of July you can see the work of Leigh McAdams, Sheree Sorrells and Barbara Miller at the Guild Fair at the Asheville Civic Center. Begun in 1948, the Guild Fair of the Southern Highland Handicraft Guild is considered the finest crafts fair in the Southeast. More than 125 exhibitors—all members of the Guild—will show their handicrafts from July 16 through 19. For more information write to Guild Fair, PO Box 9545, Asheville, NC 28815, or phone (704) 298-7928.

Formed in 1930 to preserve and promote Appalachian crafts, the Southern Highland Handicraft Guild has 650 members who are carefully screened and selected by a Guild standards committee. The Guild owes a great deal to the work of Frances Goodrich, who arrived in the Asheville area in 1890, sent by the Presbyterian Church to start a settlement house. The story goes that a neighbor gave her a 40-year-old coverlet. Recognizing the quality of the design, Miss Goodrich began riding through mountain communities to persuade women to revive their skills in weaving coverlets, which she then offered for sale. Miss Goodrich founded the Allanstand Cottage Industries in Asheville.

Today the Allanstand Craft Shop, now incorporated into the Folk Art Center, provides a market for the members of the Southern Highland Handicraft Guild as does the Guild's other store, Guild Crafts, on Tunnel Road. Other shops also sell handicrafts made by Guild members, usually identified on the hang tag of each item. At the Weaver's Web on Charlotte Street, owner Susan Eggerton weaves rag rugs suitable for a child's room. New Morning Gallery in Biltmore Village carries table mats, tablecloths, throws and other crafts.

The mountains around Asheville abound in crafts shops, but of special interest is Riverwood Handweaving in Dillsboro because it is owned by Susan Leveille, the great-niece of Lucy Morgan. Miss Morgan and Olive Campbell were the so-called second generation of the handicrafts revival, and both were founders of the Southern Highland Handicraft Guild. Riverwood Handweaving [(704) 586-9418] carries unique rag rugs woven by Nanette Davidson and Grace Cathey and jackets, coats, and shawls woven by Ms. Leveille.■

Gillian Grozier writes about design for Hudson Valley, *a monthly magazine.*

HERITAGE COVERLETS

A rare treat awaits anyone interested in antique coverlets who happens to be in western North Carolina this summer. Forty examples, all woven between 1840 and 1940, will be on exhibit through August at the Mountain Heritage Center at Western Carolina University in Cullowhee. The highlight of the show is the coverlet given to Frances Goodrich by her neighbor. Hours are 8 AM. to 5 PM, Monday through Friday.



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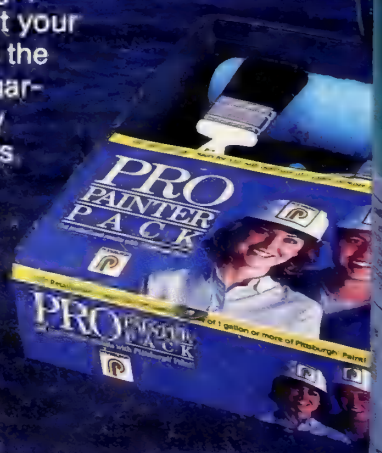
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HOUSE BEAUTIFUL
JULY 1987

SUMMER DRESS



Rooms need relief from summer heat, a respite between seasons. That transformation can be simple but magical, as displayed by John Saladino who inspires us to bare floors, drape tables and slipcover with subtle color—all for a welcome change of scenery. ►

"In summer rich fabrics and sanguine colors go out. Everything icy blue and frosted comes in."

—*John Saladino*

We should look to the South for ways to deal psychologically with August," says designer John Saladino. He refers to the days before air-conditioning when Southerners knew that making rooms *look* cool in summer—with white slipcovers and straw matting—was just as important as keeping them cool.

While Mr. Saladino looks to the South for guidance in dressing his New York City apartment for summer, he goes far beyond swathing a room all in white. "To my mind ice blue—blue with a green cast—is even cooler than white. Ice usually has a green tint. And besides, white can be glaring in summer." For these reasons he chose pale aqua in a shimmery silk and cotton to cover the three sofas in the palatially proportioned drawing room, and he designed a rug to match, woven of sisal and aqua cotton (see HB Today, June '87).

Mr. Saladino does not subscribe to the Southern theory that everything must be covered alike—some pillows have mauve striped chintz with a slightly wet look—or even that everything must have a cover at all. "I tried covering the tall Cromwellian chairs," he says, "and they just looked awkward. And the two armchairs in iridescent silk stay the same year-round. I knew that the wet look of the silk would carry them through the summer."

Some pillows are covered in linen gauze, as are the long refectory table and the painting above it, a reference to summer dress in the old South when paintings, mirrors and chandeliers were draped in mosquito netting. "Thank goodness I don't have a chandelier in this room," says the designer. "To drape it I would need scaffolding—no ladder is tall enough."

The 23-foot-high room was once the ballroom of the apartment built by Jay Gould's grandson. The original apartment was divided long ago, and Mr. Saladino, his wife, Virginia, and son have only a small portion. "The grandest portion," says the designer who explains that after living in Rome he came to love monumental scale. "I also acquired a romance with corrosion," he says about the Italian influence. Thus the drawing room walls look as if they have decayed. They are, in fact, only about two years old. Scratch-coat plaster (often called brown plaster) was put up without a finishing coat; then radiators were turned up full blast so it would dry unevenly. Sofa fabric, Cowtan & Tout; linen gauze, Henry Calvin Fabrics; bronze coffee table designed by Mr. Saladino for Baker; sofas, Saladino Furniture, Inc.; flowers, Twigs.►



"The colors *and* textures change when I put slipcovers on the sofas and pillows. Velvet feels suffocating in summer," says John Saladino about the rich velvets and damask on pillows which change to gauze, cotton and chintz. Silky covers on sofas fit loosely and tie into bows—for a cool, casual look.







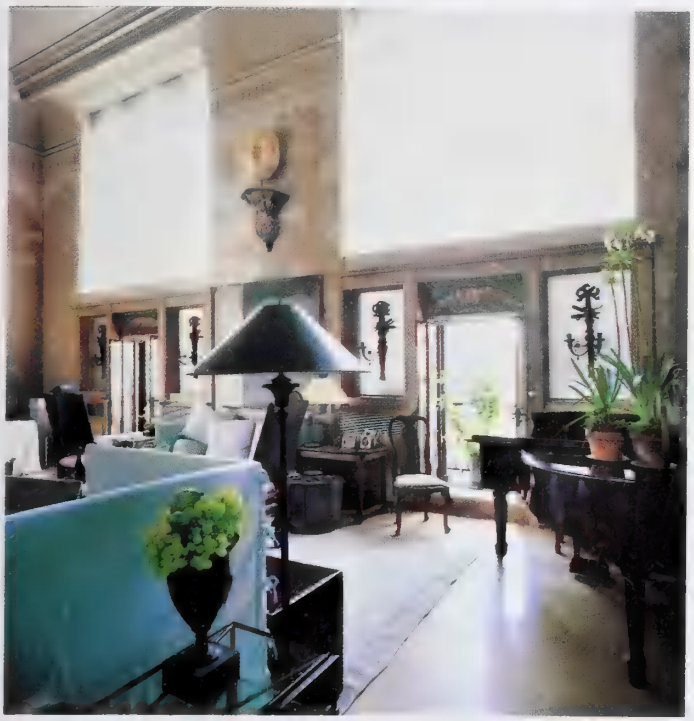




Top: Changing a small foyer (recently rebuilt to look like a Roman atrium) for summer means taking up the rug and bringing in pots of summery flowers like astilbe and foxglove. Water splashing in the lion's-head fountain has a cooling effect. *Above:* The breakfast area in the kitchen is defined by a tiled niche with leather banquette. Amethyst lacquered chair and wall lamp in verdigris finish were designed by Mr. Saladino.

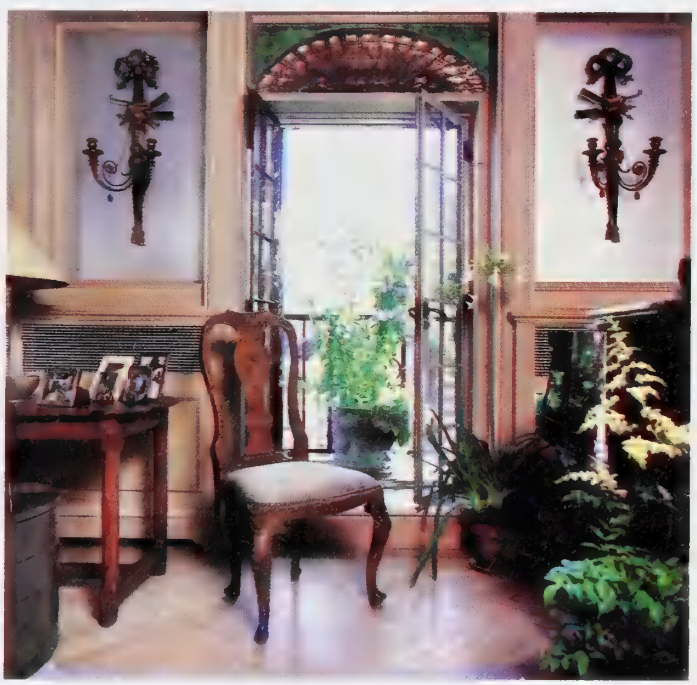
Top: In the windowless hall where the Saladinos dine, the designer created a mysterious, dramatically lit space to contrast sharply with the vast, light-filled drawing room beyond. The Doric column conceals a steel structural column. The console was made from a fragment of an 18th-century garden ornament with a piece of marble on top. *Above:* Plaster near the ceiling dried first, making it a light cream.

Drawing on the civilizations of many centuries, the designer seems to have reinvented his historical past









Top: **The six-foot-tall leather chairs give some idea of the scale of the room where windows are well above normal ceiling height.** *Above:* **Gauze cloth on the refectory table is weighted with wooden fringe.** *Top right:* **The tall backs of sofas designed by Mr. Saladino (available through Saladino Furniture, Inc.) create intimate sitting areas in the three-story-high room.** *Above right:* **French doors open to a tiny terrace.**

Following pages: **The bedroom, originally a formal dining room, opens directly from the drawing room. Walls here were lacquered until they were as reflective as mirrors, creating a contrast to the rough drawing room walls. Windows year-round have a translucent silk shade. "I don't like pretentious draperies at any time," says Mr. Saladino. "It's silly to block out what we like most—light."►** *Photographer* LIZZIE HIMMEL

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Dressed in cool colors year-round, the bedroom calls for simple additions in summer: wild grasses on the windowsill, a silk-screened bed cover ■



LILO RAYMOND

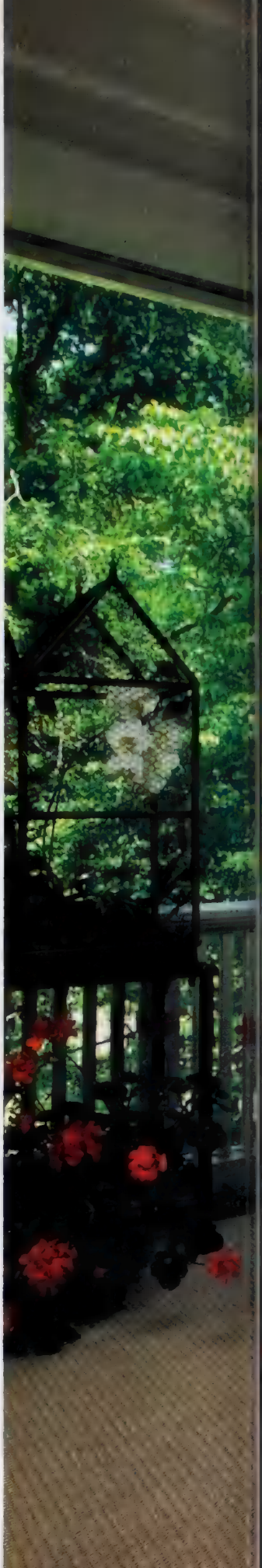
PORCHES IN SUMMER DRESS

Outdoor living rooms with extra-special fabric effects usually reserved for indoors

Who doesn't love a porch? Private yet open, sheltered yet exposed to fresh breezes, porches are favorite summer places. This is where we curl up with a novel, linger over Sunday brunch, watch the dusk settle on the lawn. To make these summer pleasures even more enjoyable, decorators have created porches as comfortably and completely furnished as any room. Draperies, pillows and upholstered furniture give them a luxurious look.

The fabric must be protected from showers, however. Install awnings and clear plastic roll-up shades behind curtains. To rain-proof a porch: enclose it with glass. Because the second-story porch *(right)* decorated by Jim Clamp and Joan Gaulden for the ASID Designers' Showhouse in Columbia, SC, is glassed in, the decorators were able to lavish white piqué on upholstery, table skirt and pinch-pleated curtains.►

Wicker takes on a new look when painted in unexpected hues. Ron Grimaldi chose aquamarine for the wicker on this porch *(above)* at the Rogers Memorial Library Designer Show House. Aquamarine is "pretty and cooling," says the designer, who applied the same color to the ceiling. Complementary Rose Cumming chintzes, "English Ivy" and "Grapevine," were selected for pillow covers, lampshade and curtains weighted with cotton bullion fringe.



TOM YEE



Shades of the Victorian porch:
dark wicker and a flourish of pattern





White canvas pulled over a metal frame creates a tented ceiling on this veranda by Gary Crain for the Rogers Memorial Library Designer Show House. Available from awning companies, tents withstand summer downpours but must be removed for winter. To contrast with the lacy wicker: a simple hex pattern painted on the floor by James Alan Smith.►



LILO RAYMOND

Fresh and airy, these rooms take their cues from porches—an abundance of green and white, floral motifs, trelliswork—yet they can be enjoyed year-round

The best features were the leaded-pane windows—and the wonderful view of the yard," says Josef Pricci of the sunroom *(above)* he decorated at the Rogers Memorial Library Designer Show House. His simple valances and draperies not only frame the windows but also draw the eye to the stately columns between them. To give the window treatment a sophisticated finish, Mr. Pricci mitered the striped fabric. "Mitering gives any pattern an entirely new look. It almost becomes a new fabric," says the designer, who used the same technique to transform the sofa pillow covers. The fabrics—all green prints on white background—as well as the pale green sisal carry out the color scheme, which was inspired by the lush summer greenery visible through the windows. The room, however, can be used year-round, says Mr. Pricci. "For winter you just put down a larger, heavier carpet, a dhurrie or needlepoint to make the room warmer."

For the dining addition to their New Jersey kitchen *(opposite)* the owners wanted "a big, romantic, outdoor feeling," says designer Barbara Ostrom. A favorite spot for casual family dining as well as entertaining, the addition is heated and outfitted with triple thermal windows for year-round use. The latticework was designed by Ms. Ostrom and constructed by Don Hogan (note the smaller openings on diagonal panels), but ready-made lattice is available at lumberyards. The sliding glazed doors lead to a deck that juts into the landscaped yard. The doors and windows are left bare to maximize light and the view. Other ways to invite the outdoors in: skylights, chairs hand-carved to resemble twigs (from Luten Clarey Stern) and a flower-strewn floor. Because of the multi-hued blooms, white trellis and wood furniture, the room welcomes the colors of each season, from fall's deep oranges and the poinsettia-red of Christmas to the pink blossoms of spring.►

In the sunroom *(above)* objects range in scale from the diminutive footstools to a towering birdcage, creating a pleasing balance. *Opposite:* Artists Kathleen Deyo and Liz Hickey painted the floor's design in oils, then applied polyurethane. "Once sealed, the colors came out with more depth and beauty than if acrylics had been used," says Ms. Ostrom. "The flowers really came to life—as if someone had thrown a lei on the floor."





The porch as grandstand for guests and a cutting garden



I have always lived in and loved Victorian houses with porches," says the owner of this c. 1890 country retreat on Long Island, NY. In summer this porch is her living room, where she does everything from read the Sunday papers to give cocktail parties. Designer Tonin MacCallum therefore kept the decorating simple and practical: Old wicker and wood furniture is painted to match the house trim; a single Rose Cumming chintz covers seat cushions, which are kept indoors when the owner is away; sisal blankets the slippery floor.

"I chose sisal made for diving boards because it can stay outside all year," says Ms. MacCallum. The sisal, from Rosecore Carpet Co., comes in narrow widths that can be sewn together. "In the beginning of the season you just hose it off and lay it on the grass to dry in the sun," Ms. MacCallum says. When the owner arrives for the weekend, all she does is distribute cushions and arrange flowers cut from her garden.

Designed by Diane Sjoholm in keeping with the vintage of the house, the garden is full of old-fashioned annuals and perennials. "Normally I select pastels," says Ms. Sjoholm. "But the owner wanted brightly colored flowers that she could see from *inside* the house and to go with her decor when she makes arrangements. We finally agreed on a blend of vibrant and soft tones, so the garden is a reflection of us both."■ *Editor* BEVERLY McGUIRE

The yard is planted with flowers that might have grown in the house's original garden: hollyhocks, phlox, delphinium, artemisia, day lilies, dianthus. The owner likes to arrange cut flowers in simple white pitchers *(left)*.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



JOSHUA GREENE

GREAT DESIGN AT RETAIL

STYLISH MAKEOVERS WITH SHEETS

Treat your rooms to summer (or winter) slipcovers, a bargain with sheets

High style on a shoestring is what artist Gail Leddy accomplished in this subtly toned living room. All her upholstered pieces—even the 1920s daybed—were scavenged from garage sales and junk shops. Needless to say, nothing matched until designer Charles Riley came up with a scheme for slipcovering with sheets. He relied on two "tea-dipped" patterns from the Liberty of London Collection by Martex. What gives the slipcovers their sophistication is unusual trim. For example, the armchairs have cut-moss cotton fringing ($6 per yard) similar to that which graced the stateroom furniture on luxury yachts decades ago. The little peach chair is trimmed with a remnant "we just happened to find," says Mr. Riley. "With slipcovers you can play with trim that might be too fussy for upholstery." Stenciled walls by Gail Leddy of Oasis Studio. Paint, National Paint and Coatings Association. Sisal rug, Merida Meridian. Needlepoint stool, J. Garvin Mecking.►

MARTEX SHOPPING LIST

Club chair: *1 king Nutmeg sheet* *$48.00*
Slipper chair: *1 queen Desert Sand sheet* *$14.50*
Daybed: *1 queen Audley bedspread for the arms; 1 twin Audley bedspread for seat* *$270.00*
Roman shade and valance: *1 king Audley sheet; plus 3 king flats for border* *$192.00*
Four-panel screen: *2 queen Audley sheets* *$80.00*

Even wood-framed furniture can be treated to a new look if you tie on slipcovers. Charles Riley used channel-quilted bedspreads, which have more body than plain sheeting, for this daybed. The screen was covered with Audley sheeting whose 10-inch border provides additional decoration.

PETER ROSCH

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 109


CREATING A NEW GARDEN
MEDIA DESIGN

"I like to play up the odd angles of a room with borders," says Bill Blass



LIZZIE HIMMEL

Simplicity with "a hint of opulence" was the mood Bill Blass wanted to set in his whitewashed guest room. Thus he decided to add a few luxurious fabric touches: a double flounce on the slipcover of the Edwardian chair; a ruffled petticoat that *just* peeps out of the vanity's tailored skirt; plus extra-full Austrian shades edged with a rose border.►

SPRINGMAID SHOPPING LIST

Four Austrian shades: *2 full fitted sheets (stripes), plus 1 king flat (floral) sheet to cut up for borders* *$118*
Chair cushions: *1 twin fitted* *$15*
Vanity skirt: *1 full fitted sheet* *$30*
Chair slipcover: *1 king flat sheet (plus the white border from additional king flat sheet leftover from shades)* *$58*

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 109

"Often people don't think of cutting up a sheet and using it for a border," says Mr. Blass, whose king Petit Point Rose sheet, cut into strips, offers 30 yards of border print. Here it's used to outline the walls (just apply with double-face tape) and trim the shades.



Don't forget about white sheeting. It frames florals like a mat.

Slipcovers should be relaxed, not perfect like upholstery," explains designer Carole Douglass who gave hers an "unstudied look" with three kinds of gathered skirts. The turquoise slipper chair simply has shirring at the knees. The white sofa slipcover, with a double layer of sheeting to hide a print underneath, has a full skirt—two feet of fabric gathered to make one foot of flounce. Finally, love seat has a double skirt: one inch of Periwinkle sheeting peeks out at the bottom, a half-inch at the top. Screen, Betty Jane Bart Antiques. Wall fabric, Brunschwig & Fils. Chinese lamp, John Rosselli, Ltd. Rug, Coury Rugs, Inc.►

WAMSUTTA SHOPPING LIST

Club chair: *2 full flat Lily of the Valley sheets $52*
Table underskirt: *1 king Harbor Mist sheet $44*
Table top cloth: *1 full Peach Parfait sheet $26*
Slipper chair: *1 king flat Harbor Mist sheet $44*
White sofa slipcover, single layer: *2 full and 1 queen flat Snow sheets $88*

"I wanted to play up the lightness of sheeting by keeping the curtains unlined," says Ms. Douglass, who trimmed them in turquoise sheeting. The same turquoise also edges the white sofa's skirt and pillows.

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 109

WILLIAM P. STEELE



To perk up a room, fashion quick wall draperies with sheets

This is a totally slip-covered room," says designer Ronald Bricke, who not only re-covered the sofa with sheeting but changed the color of the terra-cotta walls by draping them with white, box-pleated sheets. "We just tacked them to the picture moldings in about 45 minutes," he says. Coffee table, The Gallery of Applied Arts. Console table, Luten Clarey Stern. Trompe l'oeil wall, Silvere Boureau. Breakfast set, Sointu.►

CANNON ROYAL FAMILY SHOPPING LIST

Wall drapery: *4 queen White sheets, plus 1 king Gray Mist sheet for border..... $100*
Bed half canopy: *2 queen White sheets, plus 1 king Gray Mist sheet for border..... $60*
Sofa slipcover: *2 full and 1 queen Palazzo sheets . $61*
Ottoman: *1 twin Gray Mist sheet $10*
Pillows on sofa: *1 twin Palazzo sheet..... $12*

To give the sofa's slipcover a snug fit, it was attached with Velcro® at the bottom. The bed's half canopy and its tailored skirt have borders of gray sheeting that match those on the draped wall.

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 109

PETER BOSCH



Balance a canopied bed with a strong window treatment—in this case, a cozy, curtained alcove





WILLIAM P. STEELE

UTICA SHOPPING LIST

Bed canopy: *5 full flat Impressionism sheets (dense floral) by Eileen West* *$150*
Canopy lining: *7 full fitted Impressionism sheets (scattered floral)* *$210*
Dust ruffle: *3 queen flat Impressionism sheets* *$120*
Sofa slipcover: *2 king Cornflower sheets by Laura Ashley* *$100*
Wicker chair cushions: *1 queen flat Impressionism sheet* *$40*
Alcove curtain panels and valance: *2 queen and 2 king flat Impressionism sheets* *$180*

In this softly ruffled bedroom, designer Honora Haley Hillier relied on fabric effects to shape the room. The bed, painted by Anne Brown, appears to have extra draping thanks to a shirred fabric panel behind it. Its canopy and dust ruffle are cleverly edged in eyelet borrowed from a flat sheet. Striped fabric, Laura Ashley. Bed, Leonard's Antiques. Tray table, The Best of Europe. Throw, La Ruche. Rug, Tapis International.■

Editor CAROLYN ENGLEFIELD

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 109
FOR MORE DETAILS, SEE PRODUCT INFORMATION
FOR TIPS ON DECORATING WITH SHEETS, SEE PAGE 117



HER GRANDFATHER'S COTTAGE

Laura Ashley's new Bloomsbury fabrics bring out the charm of a 1930s house

From childhood, Jody Thompson-Kennedy, one of HB's decorating editors, was enchanted with her grandfather's blue-shuttered cottage. "It had so many wonderful places to explore," she says, "like the little door beside the fireplace which opens on a cupboard where we'd play as kids." Jody's love of the house made her a natural candidate for tenancy when Grandpa Larry made the house available last year. "Besides," says Jody, "my husband, Shane, and I had ideas we wanted to try out." The two rolled up their sleeves, took down the draperies and carried the Oriental rugs to the attic. "We scrubbed all the walls and painted them linen-white. Suddenly, the house lit up," says Jody. About that time, she previewed Laura Ashley's new Bloomsbury Collection of fabrics and decided the free-spirited designs were just right for the house, built in the '30s when Bloomsbury artists Vanessa Bell (Virginia Woolf's sister) and Duncan Grant were creating many of their inventive fabric patterns. "It really wasn't Shane's style," says Jody of her husband, known for his avant-garde dyed cement designs for Furniture Club. "But he was willing to experiment!"►

SHOPPING LIST

Love seat, Laura Ashley by Bridgeford Furniture	*$2,095*
Somerset chairs (each)	*1,295*
Bench	*395*
Laura Ashley fabrics (per yd.)	*13.50 to 27.50*

Above: **This stuccoed Long Island house was built in the 1930s by an architect who was engaged to one of the Chrysler daughters living nearby. When marriage plans collapsed, Jody's grandparents were able to buy the house.** *Right:* **Windows are ingeniously draped with a trompe l'oeil swag that also edges the slipper chairs. A folding screen painted by Sara Nesbitt hides a radiator. Painting on easel, John Rosselli, Ltd. Wooden lamp, R.T. Hill.**

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 110



JOSHUA GREENE

GREAT DESIGN AT RETAIL





GEORGE BENNETT

"We borrowed the Bloomsbury idea of painting the walls with leaves, dots and inventive motifs"

Inspiration for the Laura Ashley fabrics and the decorative painting in the Kennedys' house was Charleston Farmhouse, a very special house in Sussex, England, recently restored and opened as a museum *(see page 24)*. It was the home of artists Vanessa Bell and Duncan Grant, who didn't limit their brushwork to canvases. If paint were handy, they'd transform a lampshade with squiggles, add a checked seat to a flea market chair, edge a mantel with a crisscross and dot border rather like the one above the fireplace *(right)*.

Bell and Grant approached their rented farmhouse as a work in progress. Virginia Woolf described the spirit of her sister's unique house in a letter: "Nessa presides over the most astonishing menage; Belgian hares, governesses, children [she had two with Clive Bell; one with Duncan Grant], gardeners, hens, ducks and painting all the time, till every inch of the house is a different colour." Such an effusive look didn't seem right for the Kennedys' house, which is far quieter than Charleston, despite the antics of Willy the dog. "We only wanted a little decorative painting on the walls," says Jody, "just enough to spark the imagination." ►

In honor of their newly painted house, Jody and Shane Kennedy treated their feathered neighbors to fanciful abodes *(above)*. Since neither one is a painter (though Shane does sculpture), the two asked Sara Nesbitt to add her brushwork to the house. Ms. Nesbitt worked freehand, painting leaves on the stairs, crisscrosses on the mantel. She also highlighted the dragons in the fireplace's relief and decorated the niche with motifs that echo the fabric on the Palecek wicker chair and ottoman.



JOSHUA GREENE







JOSHUA GREENE

Vanessa Bell and Duncan Grant were rebels against the tasseled and trimmed look of their day," says Jody Thompson-Kennedy. Consequently, the two Bloomsbury artists designed a trompe l'oeil swag (on the window) for a 1932 design exhibition and drew angels on a field of doodled flowers for another of their commercial fabric commissions. Grant and Bell's fabrics, designed from the early 1900s to the '50s, were used liberally in their own home. But by the 1980s, many of the originals had deteriorated badly, so Laura Ashley stepped in and painstakingly reproduced the designs. In return, the company was given permission to manufacture the Bloomsbury fabrics in its own colorways. Of the patterns *(left)* "Queen Mary" on the slipcovered armchair is the one which most closely reflects the original Charleston postimpressionist palette.►

SHOPPING LIST

Valance (per yd.)	*$20.00*
Curtain panels (per yd.)	*13.50*
Dining chair slipcovers (per yd.)	*27.50*
Dining chair cushions (per yd.)	*27.50*

Left: Grandpa Larry's dining room, complete with its built-in cabinets, boasts a new coat of pale pink paint. His armless dining chairs have full-skirted slipcovers. White glazed chintz drapes the table. Dinner plates, MacKenzie-Childs Ltd. *Right:* Jody Thompson-Kennedy hangs the curtain valance, whose swag is echoed in the table *(below)* painted by Beau Maas of Limited Editions. Tea set, Dalmac Inc.



GEORGE BENNETT

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 110



JOSHUA GREENE



SHOPPING LIST

Wallpaper (per roll)	*$23.50*
Dressing-table fabric (per yd.)	*14.50*
Armchair slipcover (per yd.)	*27.50*
Ottoman slipcover (per yd.)	*13.50*
Lace panels (each)	*75.00*
Sheets, queen (each)	*54.00*
Dust ruffle	*75.00*
Bed pillowcases (pair)	*38.00*

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 110
FOR MORE DETAILS, SEE PRODUCT INFORMATION



The simplest lace shades and sunny yellow wallpaper make this once-dark bedroom an appealing retreat. Jody Thompson-Kennedy re-covered her grandmother's vanity, which had been draped in a faded chintz, with a pink Bloomsbury floral. Her iron bed, a yard sale find which she repainted, blooms with sheets in Laura Ashley's "Emma" print. Quilt, Judi Boisson. Rug, Thos. K. Woodard. Mirror and chest, Swedish Cottage Country Antiques. Screen, Charlotte Moss & Co., Ltd. Suitcases, Hoffman/Starr Antiques.■

WICKER REVIVAL

The newest designs recall old favorites evocative of gracious front porches



Wicker, like the front porch, is entering another age of popularity. And if you've tried to buy any of the old wicker furniture lately, you know how rare the good pieces are. With these new designs available in stores now, any appetite for wicker can be satisfied. What's more, the reproductions are hardier than some of their predecessors, with more durable frames and finishes adding to their year-round versatility.

The familiar-looking chairs you see here are direct descendants of those manufactured on the American Lloyd loom, patented in 1917. Fancied by the English and French for their leisure, the chairs have become perennial favorites indoors and out. These roomy new versions, made on the original looms, boast aluminum frames, weatherproof material and a range of colors.►

FURNITURE: LLOYD®/FLANDERS

Love seat	*$499*
Matching table	*$299*
Chairs (each)	*$369*

This whimsical tea house *(above)*, once the facade of a London ticket booth, sets the stage for a tea party overlooking Ladew Topiary Gardens in Monkton, Md. Although Lloyd loom wicker can be used indoors, these pieces have the sturdy aluminum frames and tough, weather-resistant finish of most garden furniture. Lloyd loom wicker is available in seven colors and a variety of styles.

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 112

TOM McCAVERA



Back by popular demand, darker stained wicker looks fresh as the outdoors with awning stripes and flowered pillows

Before the "fancy colored reeds" appeared in the late 1800s, unpainted or stained wicker was the prevailing style. Prized by antiques collectors today, those natural designs lend themselves to authentic reproductions. The love seat and coffee table *(right)* come in aged dark brown, aged natural or weathered shutter-green finishes, as well as pewter-blue, mahogany and white. The end table with braided trim imitates pieces popular in New England in the early 1900s. The diamond pattern of the adjacent armchair is typical of Art Deco-influenced pieces from the '20s and '30s.

Lighter and less costly than upholstered furniture, wicker is a natural choice for a first home or summer retreat where furniture may be moved from room to room or serve dual purposes. Fitted with a twin mattress, the chaise *(below)* can be an extra bed. Backdrop is painted by Ross Madole.►

FURNITURE

Chaise, The Trading Co. (frame only)	*$1,400*
Armchair, Pier 1 Imports	*100*
Love seat, Hickory Chair Co.	*1,320*
Cocktail table, Hickory Chair Co.	*431*
Chair with diamond pattern, Typhoon International	*295*
Round table, Typhoon International	*180*
End table, Lane/Venture	*432*
Splayed-arm chair, Brown Jordan	*950*



Natural wicker *(right)* generally has a lacquer finish, which prolongs its life, makes maintenance simpler and prevents clothing snags. When you buy wicker, run your hand over the piece to see that it's smoothly finished. Choose pillow fabrics to complement the room *and* the wicker. Here, cushions add comfort as well as color.

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 112



JEFF McNAMARA



Indoor decorating applies outdoors: mix instead of match, arrange conversation areas, add colorful touches



The flexibility of wicker allows for a lyrical assortment of styles. For Jay Spectre's Art Deco-inspired design *(above)*, the rattan is woven on the diagonal. The chairs on the right range from a formal dining style with scalloped edges to a checked bistro chair. Wicker's coloring has also broadened from basic white to fresh pastels and primaries.

With so much decorating versatility, wicker need not be relegated to the porch alone. Indeed, just about every room can benefit from one of these chairs, a table or chest. Backdrop is painted by Becky Franco. Cockatiel is from Bird Jungle.■

Editor KATHLEEN MAHONEY

FURNITURE

Steamer chair, Century Furniture Co.	*$905*
Chair with rolled arms, Thomasville	*425*
Bombay chest, O-Asian Designs, Inc.	*625*
Scalloped chair, Ficks Reed Co.	*619*
Green club chair, O-Asian Designs, Inc.	*375*
Hexagon table, Un Jardin En Plus	*310*
Armchair with braided trim, Lane/Venture	*768*
Plant stand, Palecek	*89*
Bistro chair, Palecek	*249*

Colored wicker, including metallic hues, was the rage in the late 1800s here and abroad. Today's wicker is equally varied, the plant stand *(right)* having 14 shades to choose from. The bureau's finish is dust-resistant. If wicker is being used on a porch, pillow fabrics should be weatherproofed.

FOR HOW TO FIND STORES NEAR YOU, SEE PAGE 112
FOR MORE DETAILS, SEE PRODUCT INFORMATION



JEFF McNAMARA



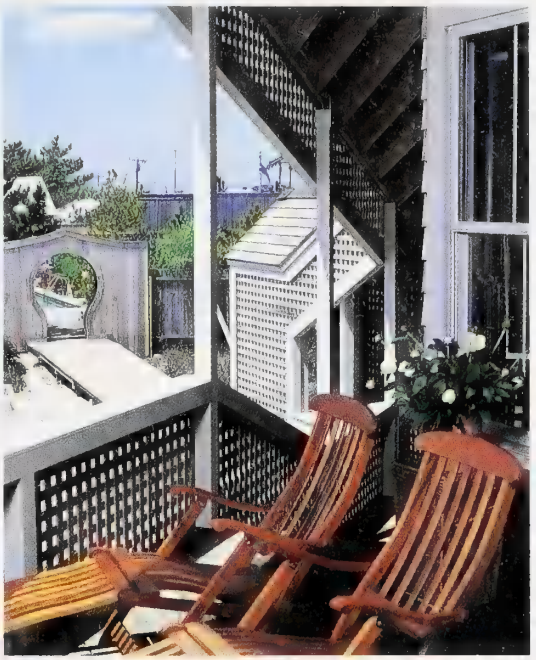
A TOWER HOUSE COME TRUE

Bits of seaside imagery are skillfully combined in this retreat on the sand dunes



According to her architect, Joan Crowell is a romantic. The architect, Mark Simon, ought to know. He's her son. Several years ago Mrs. Crowell asked him to design a house in Vermont modeled on a windmill. What she got instead was an underground house—deemed more practical as protection from harsh New England winters. However, she continued the quest for a tower.

After years of writing opera librettos, Mrs. Crowell had started to compose music and needed a private studio at her Long Island, NY, residence. Working with Leonard J. Wyeth, an associate in the architectural firm Centerbrook, her son agreed to a tower design this time, believing it appropriate for a sand-dune site. The octagonal tower, core of the retreat, is "designed with romantic gesture," says Mr. Simon. "It fondly recalls old and fast-disappearing neighbors," such as lighthouses and windmills. And the lattice, meandering staircase and shingle siding are reminiscent of Victorian seaside houses. From the side, the house also calls to mind a snail that has crept up from the ocean, momentarily perching on the dunes to admire the view. ►



The lattice-bordered porch *(left)* is furnished with teak deck chairs. In the tower room *(below)* a wooden head of sculptor Elie Nadelman by Bill King seems to gaze toward the horizon. The tower room is surrounded by a walkway.



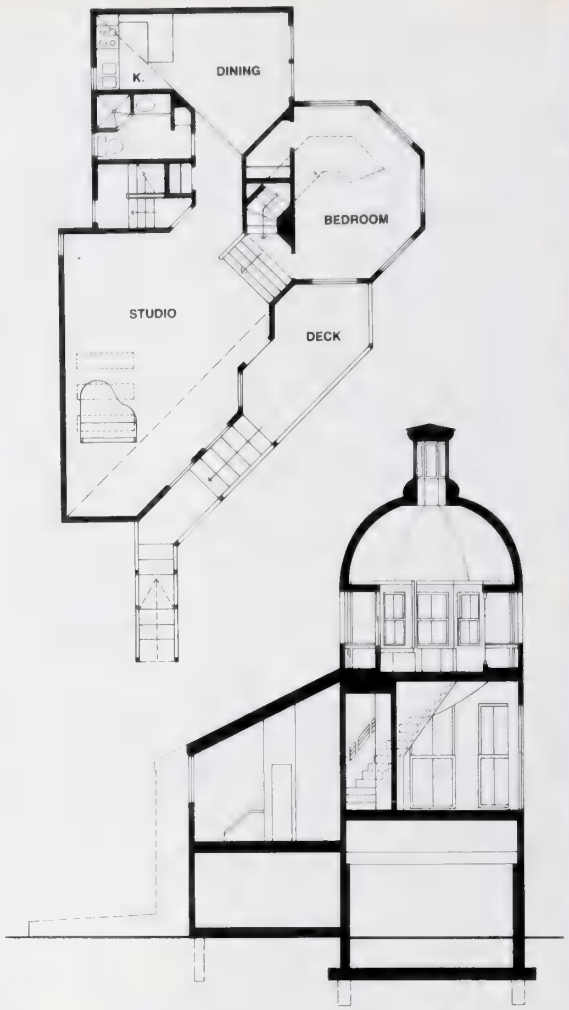
Each area of the tiny house has a distinctive shape and generous source of light

From the outside, the house appears tinier than it actually is, what with the juxtaposition of oversize windows, large lead-coated copper-sheathed dome and rambling staircase. In fact, the skillfully arranged 1,300 square feet function not only as work place but also as guest or vacation house. In addition to the studio, generous enough to accommodate a sitting area and a grand piano, the entry level also contains a small kitchen and dining space. Wide steps lead to an octagonal bedroom; a second staircase, narrow and winding, ascends to the tower room. A balcony above this room and below the dome can be used for dormitory beds.

Like a lighthouse, the tower has windows on all sides and a circular walkway, where the owner can pace round and round while pondering the view and her next musical composition. "It's a magical place, full of inspiration," she says. From time to time she is distracted by passers-by who stop to admire the house, which has become something of a local monument. Some people even like to have their pictures taken in front of it. ■

—SUSAN ZEVON

Photographer LIZZIE HIMMEL







Super-size (four and a half by nine feet) double-hung windows light the bedroom *(left)*. In addition to the windows, three piano key-shaped skylights illuminate the composer's studio *(right)*. A Monet painting of a sequence of rooms going from blue to purple inspired Mrs. Crowell's choice of interior colors.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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PLAYFUL SUMMER DECORATINGR—PAINT A NICHE, DECORATE A DESK, CURTAIN AN ALCOVE, THEN RELAX IN A WICKER RECLINER



WILLIAM P. STEELE

SMALL-SPACE LUXURY: THIS HAND-PAINTED DESK *(above)* in a sunny corner of the room on page 62. Such a personal spot makes note-writing pleasant and bill-paying painless. It might even inspire poetry! And the desk-escape is easy to create. Stencil an unpainted escritoire with a special motif, be it posies or polka dots. Collect accessories at out-of-the-way shops, and put family memorabilia to new use—a silver tray holds invitations, say. Desk-tables like this one can happily double as a tea table or buffet, too.



JEFF McNAMARA

WOULD YOU BELIEVE—A HANDSOME WICKER chair *(above)* that adjusts easily so you can recline to enjoy a good read or friendly chat? Not for porches only, this recliner would enhance living room, study or bedroom, mixing cozily with furniture of many periods. From Sam Moore (PO Box 339, Bedford, VA 24523), the Sea Island chair (No. 55540) looks especially fresh upholstered in white, as shown. For more wicker furniture, see pages 76 to 81. And as you leaf again through our pages, see how often newly popular wicker furnishings appear.

FORMALITY IS OUT AND SPONTANEITY in, with the freestyle painting of this unusual over-mantel niche *(above right)*, a glorious way to turn an awkward corner into a special asset. The grape leaves on background *(another view, page 71)* are only one of the neoclassic motifs artist Sara Nesbitt used. Her airy style personifies the lighthearted spirit of Laura Ashley's all-new Bloomsbury Collection, inspired by the colony of English artists whose creativity is legend. A sybaritic grouping of personal treasures is centered on a bronze nude.

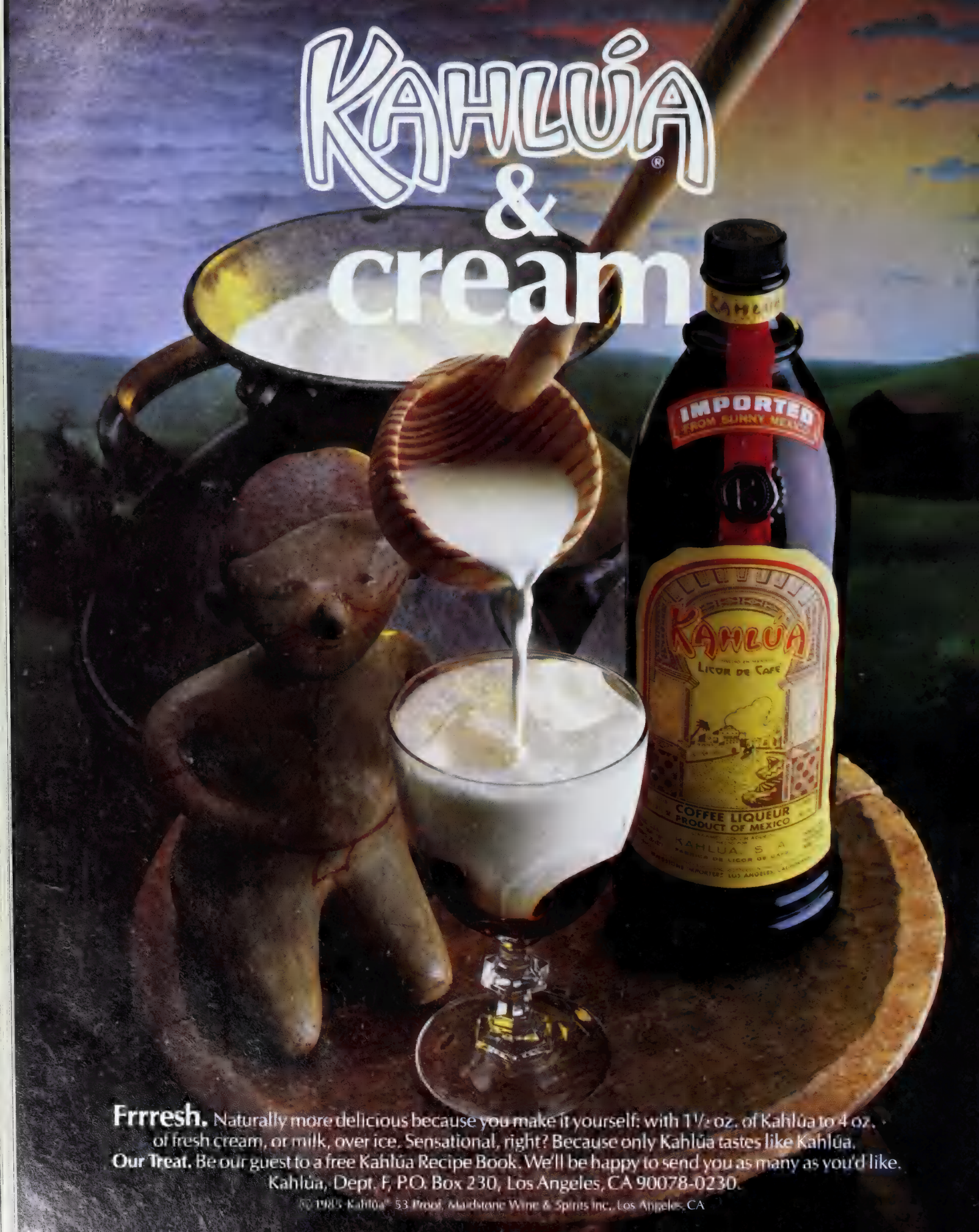


JOSHUA GREENE

THE ONCE-FASHIONABLE portiere *(right)* has a great new look in Martex's Liberty of London-inspired sheets. How clever of designer Charles Riley to use these sweeping curtains to mask two of the many openings in the room on page 58! We also like the wood tassel trim, an update of heavy Victorian fringe, and the way the screen and portiere help to create the illusion of a corner.■ —PHYLLIS BARTLETT



PETER BOSCH



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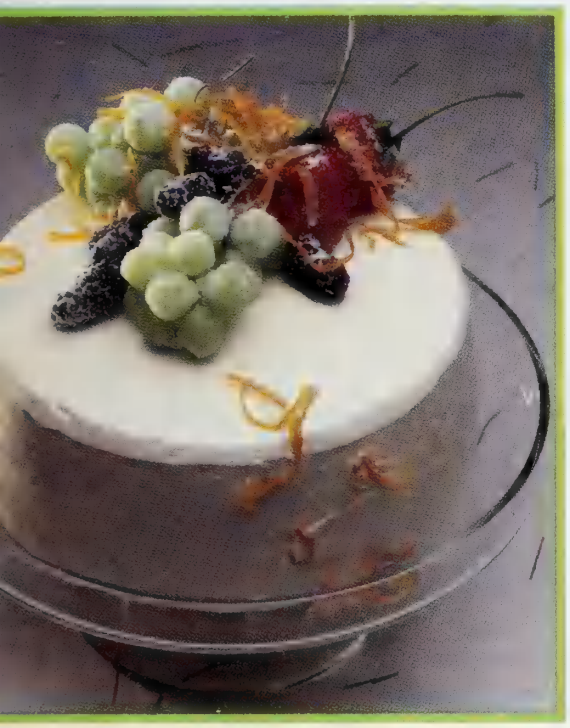
ENTERTAINING PLUS

By SARAH BELK

TASTE OF SUMMER

LOVE THOSE MUSSELS

From Felipe Rojas-Lombardi, chef-owner of NYC's restaurant and tapas bar The Ballroom, comes this simply outstanding salad: Steam 5 pounds scrubbed mussels in 2 tablespoons olive oil, 2 tablespoons white wine and 4 sprigs fresh thyme 5 to 8 minutes until shells open. Remove mussels from shells and place in bowl with strained cooking liquid. Add 1/2 pound unpeeled, cooked and quartered new potatoes, 1 cup diced tomatoes, 1/2 onion thinly sliced, 1/4 cup fresh peas, 1/3 cup vinegar, 1/2 cup white wine, 1/2 cup olive oil and kosher salt to taste; toss gently. Serves 4 for a cool summer luncheon or supper.



CELEBRATION OF CAKES

Special occasions call for cakes (ever heard of a birthday mousse?), but who has time for all that fancy decorating? *Pretty Cakes* by Mary Goodbody with Jane Stacey (Harper & Row, $22) has the solution: Use candied citrus peel and sugared fruits (such as those on the orange cake, left), nuts or chocolate curls for dress-up affairs. Recipes range from quick and easy to very elaborate.

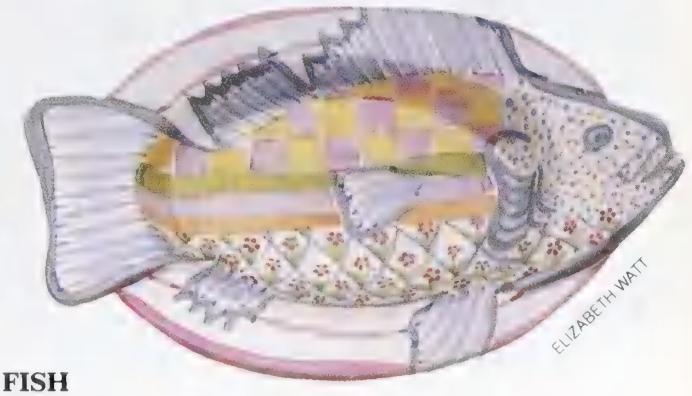


ELIZABETH WATT

FLORAL TOKEN

To make a special dinner more memorable try your hand at menu artistry, suggests Annemarie Huste, former chef to Jacqueline Kennedy Onassis and officer of Les Dames d'Escoffier, a national organization of food professionals. (Huste's menu, above, was painted by Barbara Wells. It celebrates the annual awards dinner of the NYC chapter of Les Dames d'Escoffier.) If you aren't a painter or calligrapher, use stencils for flowers and letters (at art supply stores).





ELIZABETH WATT

SERVING FISH

Hand-painted majolica plates go swimmingly with the season's freshest table settings. Use the small fishes, $28 each, for appetizers and side dishes, and save the big catches, $96 each, for the main fare. All are designed by Victoria and Richard MacKenzie-Childs Ltd., Aurora, NY 13026; (315) 364-7156. Write or call for a store near you.■

Pretty Cakes, copyright © Smallwood & Stewart, by Mary Goodbody with Jane Stacey, photo by David Arky

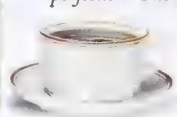
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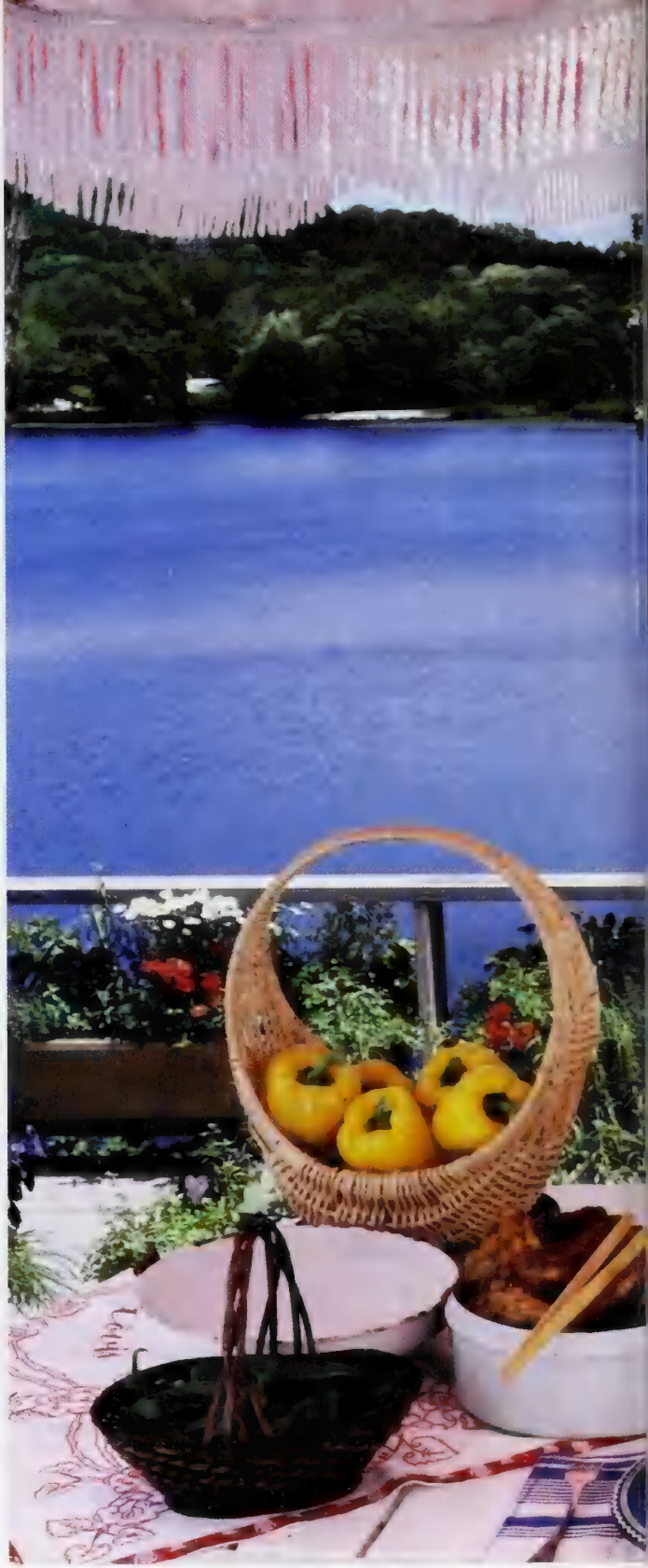


How to ease into weekend entertaining this summer? Here, four make-ahead meals from a couple of pros, beginning with grilled marinated shrimp, risotto salad and Italian-style zucchini. ▶



For most working couples, the work week is one long series of commitments: business lunches, cocktails, meetings plus all the everyday chores that take a bite out of precious time and energy. Getting to the country or beach house on weekends is often the perfect antidote. Fresh air, sunshine and a change of scenery do the psyche a world of good. And even if you have invited guests for an alfresco repast, you can maintain a sense of calm by planning in advance and keeping menus simple.

In search of the perfect summer meal, we turned to entertaining experts and cookbook authors Jenifer and George Lang *(Tastings: The Best from Ketchup to Caviar* and *The Café des Artistes Cookbook,* respectively). Their response? Four stress-free menus that will refresh, refuel and delight—but won't leave you stranded in the kitchen. Most dishes may be prepared in advance; others can be put together just before serving.►





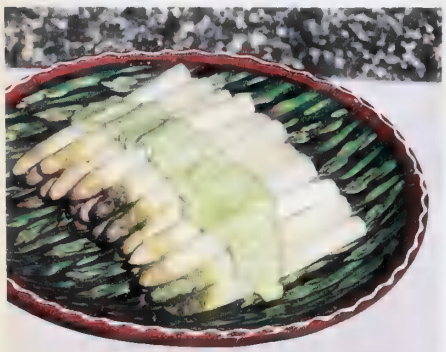
Shrimp grilled over applewood chips, rice salad and zucchini "coins" *(top).* For dessert, peaches with liqueurs, brown sugar and cream *(left).* Hungarian fried chicken, corn pudding, rosemary potatoes and coleslaw *(right).*

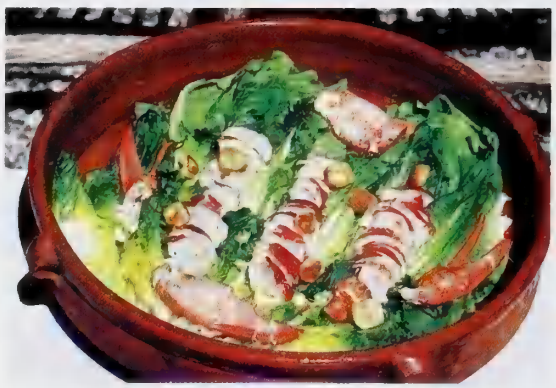


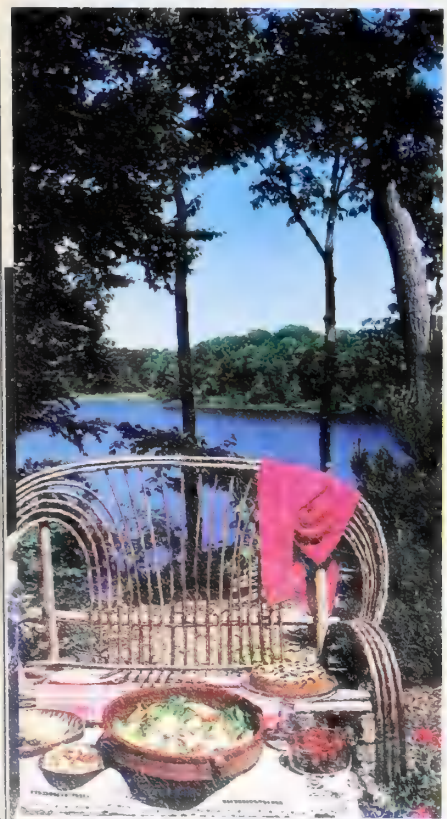
A Hungarian-inspired Fourth of July feast includes spicy fried chicken, rosemary potatoes, corn pudding and red and white coleslaw



"Sunday night suppers are simple and light—an easy transition from weekend to work week"









Honey and rye cookies with fresh oranges *(top)* follow a light supper of broth with fresh herbs, salad in lettuce cups and swordfish tonnato (a variation on the Italian *vitello tonnato*—veal with tuna sauce) studded with salmon roe and capers *(opposite)*. White asparagus with green asparagus sauce, lobster salad with chèvre croutons and Hungarian cherry cake is the perfect outdoor lunch for special friends.

The Langs entertain every three to four weeks at their country home (a customized log cabin kit house) on Wixon Pond in upstate New York. But great meals don't leave when guests do; this culinary couple takes great joy in their meals à deux. "Our work week is so busy, we really enjoy the peace and quiet here—and just being together," says Mrs. Lang. "And because of George's love for the cuisine of his native Hungary and my own predilection for hearty fare, we tend to keep menus simple."

The Langs plan their entertaining menus during the week, shop when they arrive in the country, then prepare as much as possible in advance. "Guests can fish, swim and sun while we do the finishing touches," says Mrs. Lang. "The grilled shrimp, marinated zucchini and risotto salad [*opening page*] is one of my favorite menus. Everything can be prepared in advance; simply grill the shrimp before you sit down to eat." Lobster salad with chèvre croutons, white asparagus with green asparagus sauce and Hungarian cherry cake make a sublime lunch with little fuss. Fried chicken and corn pudding may seem like American exclusives, but they're eaten in Hungary, too. Served with slaw and potatoes, they make a great Independence Day lunch.

"Sunday night suppers are usually simple and light," says Mrs. Lang. Try her herbed broth, swordfish and salad *(opposite)*, with fresh oranges and cookies to finish. "It's an uncomplicated, make-ahead menu that eases the transition from weekend to work week."■ —SARAH BELK

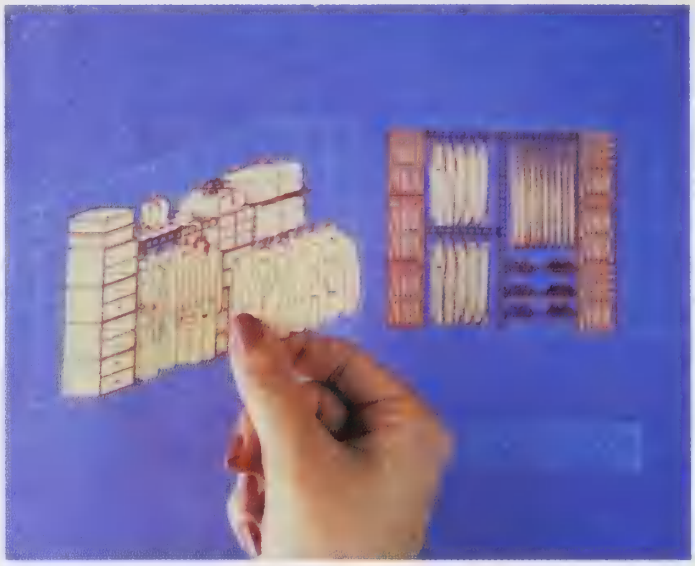
Photographer LILO RAYMOND

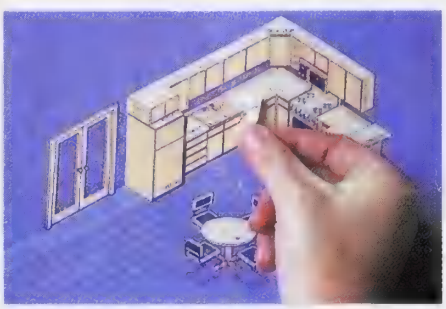
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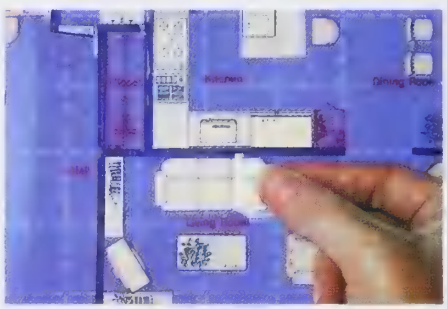
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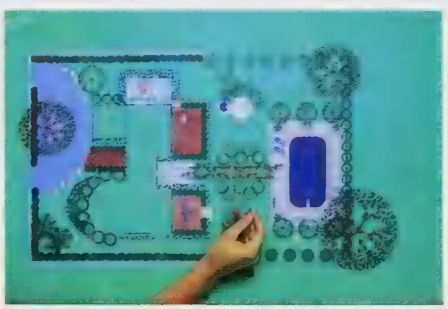












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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

What to Serve With Lobster and Other Shellfish



ELIZABETH HATHON

To us, the best place to be during the sunny days and balmy nights of summer is the beach. Weekends at the shore invariably mean dining on succulent lobster with drawn butter, bowls of steamed mussels and clams and mounds of oysters, crab and shrimp. Naturally the wines we think of are white and chilled. But some whites work distinctly better than others with each of these delicious summer foods.

Our search for the perfect whites for shellfish started long ago at a friend's cabin in a small New England seacoast town. We'd brought a selection of wines; he contributed the local catch. California Chardonnay turned out to be our favorite with lobster, echoing its rich, buttery, almost sweet flavors. This summer we'll be drinking two 1984 Chardonnays, the Château St. Jean Sonoma (about $14) and the Simi (about $12), and three 1985s, the Mark West (about $12), the Matanzas Creek (about $14) and the Morgan (about $15).

Shellfish such as mussels and clams need a wine with a cutting acidity to point up their briny flavor. Muscadet from France is our favorite; look for the 1985 Jean Sauvion Muscadet Sur Lie "La Nobleraie" (about $4) and the 1985 Château La Noë (about $6).

Oysters and Chablis are another classic combination. Although Chablis is as cutting and acidic as Muscadet, it is more complex, with layers of flavor. Our current favorites are the 1985 Jean-Claude Dauvissat (about $15) and the 1985 Guy Robin Montée de Tonnerre (about $23). The closest California equivalent to French Chablis is a crisp Pinot Blanc *(see above right)*.

CALIFORNIA'S SECRET: PINOT BLANC

The trouble with Pinot Blanc," one California winemaker recently confided, "is that people aren't sure what it is." Some consumers confuse Pinot Blanc with Pinot Noir Blanc, which is a fruity blush wine made from Pinot Noir. As a result, many wine lovers have overlooked this crisp, characterful and less expensive (under $10) alternative to Chardonnay. They shouldn't.

Although winemakers are still arguing about the origin of the Pinot Blanc grapes grown in California (some think Burgundy is the source, others think the Loire), there is no confusion about the style of the wine the grapes make. It is attractively sharp and assertive. And while very close to Chardonnay in flavor, it is much leaner, less round and fleshy than Chardonnay.

With that kind of vinous personality Pinot Blanc is excellent with shellfish. Look for the '85 Wente, '85 Jekel "Arroyo Blanc," '84 Château St. Jean "Robert Young Vineyard" and '85 Buehler.

GREAT NEW JUGS FOR PICNICS

Jug wines have become almost elegant these days. The new ones don't come in screw-top gallons with thumbhole handles; instead you'll find them in 1.5-liter bottles, and they require a corkscrew. The wines taste more sophisticated too. But they're still inexpensive enough to pour freely at picnics and don't seem out of place served in a plastic cup. Here's what we're buying for our picnics this summer (prices are for 1.5-liter bottles):

Whites: Chevalier Védrines Sauvignon Blanc (about $5.75), Gallo Sauvignon Blanc (about $5), Glen Ellen Proprietor's Reserve Select Dry White (about $7), René Junot Dry White Table Wine (about $4), Robert Mondavi White (about $6).

Reds: Fetzer Premium Red (about $5.50), René Junot Red Table Wine (about $4), Robert Mondavi Red (about $6). ■

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Serve this easy, make-ahead summer meal with whole-wheat pita bread and tall glasses of minted iced tea.

GREEK CHICKEN SALAD

- 1 English cucumber, peeled, halved and cut into 1-1/2 by 1/4-inch strips
- 2 tablespoons fresh lemon juice
- 1-1/2 pounds boneless, skinless chicken breasts, cut into 1-inch cubes
- Salt, freshly ground pepper to taste
- 1 teaspoon sweet paprika
- 1 red or green bell pepper, seeded and chopped
- 1 medium red onion, sliced into thin rings
- 1 to 2 tablespoons capers
- Romaine lettuce
- 1 large tomato, cut into wedges
- 1/2 cup crumbled feta cheese
- Greek olives

Dressing:

- 6 tablespoons virgin olive oil
- 5 tablespoons fresh lemon juice
- 1 large clove garlic, minced
- 1 tablespoon chopped fresh oregano
- 1 tablespoon chopped fresh parsley
- Salt, freshly ground pepper to taste

☐ Place cucumber in 2-quart shallow microproof casserole. Sprinkle with 1 tablespoon lemon juice. Cover and microcook on high 4 to 5 minutes or until crisp-tender, stirring after 2 minutes. Transfer to bowl with slotted spoon and set aside.

☐ Add chicken to casserole. Sprinkle with salt, pepper, paprika and remaining tablespoon lemon juice. Stir to coat, cover and microcook on high 6 minutes or until chicken is no longer pink, stirring every 2 minutes. Remove with slotted spoon and place in large bowl. Let cool. Add red pepper, onion rings and capers. Toss.

☐ Combine oil, lemon juice, garlic, oregano, parsley, salt and pepper in glass screw-top jar. Shake vigorously to blend. Spoon 1 tablespoon dressing over cucumbers and stir. Cover; refrigerate until well chilled. Pour remaining dressing over chicken and vegetables. Stir, cover and refrigerate.

☐ To serve, line salad bowl with lettuce. Spoon chicken mixture into center and cucumber strips around edge. Garnish with tomatoes, cheese and olives. Serves 6.

ZUCCHINI IN BASIL SAUCE

- 1 pound zucchini, trimmed and cut into 1/4-inch slices
- 1 tablespoon vegetable oil
- 1 tablespoon fresh lemon juice
- 1 clove garlic, minced
- 1 cup heavy cream
- 1/4 cup chopped fresh basil
- 1 teaspoon tarragon vinegar
- Salt, freshly ground pepper to taste
- Hot pepper sauce to taste (optional)

☐ Place zucchini in 2-quart shallow microproof baking dish. Stir in oil, lemon juice and garlic. Cover and microcook on high 5 to 7 minutes or until crisp-tender, stirring after 3 minutes. Let stand, covered.

☐ Place cream in 2-cup glass measure and microcook on high 2 minutes 15 seconds or until cream comes to a boil. Stir in basil, vinegar, salt, pepper and hot pepper sauce. Microcook on medium (50 percent power) 3 minutes, stirring after 1-1/2 minutes.

☐ Drain zucchini and return to baking dish. Pour sauce over zucchini, stir, cover and microcook on medium (50 percent power) 3 to 4 minutes or until heated through. Serves 6.

LEMON CURD TARTS

- 3 lemons
- 6 tablespoons unsalted butter
- 1 cup granulated sugar
- 3 eggs
- 8 baked tartlet shells, about 3 inches in diameter
- 1/2 cup heavy cream, whipped (optional)
- Fresh raspberries
- Confectioners' sugar

☐ Grate lemon zest from lemons and set aside. Pierce lemons and microcook on high 1 minute 30 seconds. Halve the lemons, squeeze out juice and strain.

☐ Dice butter and place in 4-cup glass measure. Microcook on high 1 minute 45 seconds or until butter is melted. Add granulated sugar, grated lemon zest and juice and stir with wire whisk until blended. Microcook on high 2 to 2-1/2 minutes or until sugar is dissolved.

☐ Beat eggs in medium bowl. Slowly pour about 1/2 cup hot lemon juice mixture into eggs, beating constantly. Pour mixture back into measuring cup in slow, steady stream, beating constantly. Microcook on high 1 minute. Stir well. Decrease power to medium (50 percent power) and microcook 2-1/2 to 3 minutes or until mixture is thickened, stirring every 45 seconds.

☐ Press lemon curd through fine mesh strainer into glass or ceramic bowl to remove zest. Cover surface of lemon curd with waxed paper or plastic wrap to prevent skin from forming, and cool to room temperature. Chill.

☐ Spoon about 1/4 cup lemon curd into each tart shell. Top with whipped cream, raspberries and sieved confectioners' sugar. Serves 8.■

Note: All recipes tested in a 625-watt oven. If wattage of your oven is lower, additional cooking will be necessary.





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QUICK COOK

What better way to enjoy the season's bounty than with a menu utilizing garden-fresh produce? Richard Sax and Sandra Gluck's From the Farmers' Market *(Harper & Row, $10.95) is our source for this easy summer supper. Start the chicken first, make the salad, then prepare the dessert just before serving. Add hot, homemade biscuits if time permits. Menu serves 4 to 6.* —SARAH BELK



CHICKEN IN SUCCOTASH

1 3-1/2-pound chicken, cut up
Salt, pepper
1 tablespoon butter
1 tablespoon oil
1 medium onion, chopped
3/4 cup chicken broth
2 cups shelled fresh lima beans (or a 10-ounce package frozen baby lima beans, partially thawed and drained)
1 sprig fresh thyme (or 1/4 teaspoon dried)
1 sprig fresh chervil (or 1/4 teaspoon dried)
1-1/2 cups heavy cream
1-1/2 to 2 cups fresh corn kernels
Lemon juice, to taste
2 tablespoons each chopped parsley and chives or chervil

☐ Season chicken pieces with salt and pepper. In large skillet heat butter and oil until foaming. Add half the chicken pieces in a single layer and sauté over medium-high heat until light golden brown, about 8 minutes. Drain on paper towels. Repeat with remaining chicken.

☐ Discard all but 1 tablespoon fat from skillet. Add onion and cook, stirring frequently, 2 minutes. Add broth and bring to boil. Return chicken to skillet, placing breasts on top. Cover, lower heat and simmer 15 minutes.

☐ Strew lima beans, thyme and chervil around chicken; re-cover and simmer until tender, about 10 minutes.

☐ Transfer the chicken pieces to a plate and cover to keep warm. Add cream to skillet and boil, stirring occasionally, until lightly thickened, 6 to 8 minutes. Skim fat from surface. Add corn and simmer 1 minute. Return chicken to pan, cover and simmer to heat through, stirring occasionally. Add lemon juice to taste. Off heat; stir in parsley and chervil or chives.

GREEN BEAN SALAD

1 pound fresh green beans, trimmed
1/2 small red onion, thinly sliced
2 cloves garlic, minced
1/2 cup olive oil
1/4 teaspoon salt
Freshly ground pepper
3 tablespoons chopped fresh dill
3 tablespoons fresh lemon juice

☐ In large saucepan of lightly salted boiling water cook green beans until crisp-tender, 3 to 4 minutes. Refresh under cold running water until cool. Drain well. Set aside in large bowl with onion.

☐ Whisk remaining ingredients; toss with beans.

THREE BERRY SURPRISE

1/3 cup sugar
1-1/2 cups heavy cream
1/8 teaspoon vanilla extract
1/2 pint fresh raspberries
1/2 pint fresh blueberries
1/2 pint fresh strawberries

☐ Dissolve sugar and 1/4 cup water in small, covered saucepan over medium heat, stirring occasionally.

☐ Meanwhile, in separate pan bring cream and vanilla to boil. Set aside.

☐ Uncover syrup and bring to boil. Boil without stirring until syrup turns amber. Off heat and immediately add hot cream to caramel syrup, swirling pan to combine. Return to medium heat and boil until sauce coats the back of spoon.

☐ Add berries and toss gently to coat. Serve immediately.■

From the book *From The Farmers' Market* by Richard Sax with Sandra Gluck Copyright © 1986 by Richard Sax and Sandra Gluck Reprinted by permission of Harper & Row, Publishers Inc


It's so easy to be cool.
German Chocolate Cool Bars
1 cup chocolate wafer crumbs
¼ cup melted butter or margarine
2 packages (4 oz. each) BAKER'S® GERMAN'S® Sweet Chocolate
⅓ cup milk
1 package (3 oz.) cream cheese, softened
1 container (12 oz.) BIRDS EYE® COOL WHIP® Non-Dairy or Extra Creamy Whipped Topping, thawed
• Combine crumbs and melted butter. Press firmly onto bottom of 9-inch square pan.
• Grate or finely chop ½ package of the chocolate. Set aside. Heat remaining chocolate and milk in medium saucepan over low heat, stirring until chocolate is melted. With whisk beat in cream cheese until smooth. Cool 5 minutes. Fold in 3½ cups of the whipped topping and the grated chocolate. Spread mixture over crumbs.
• Spread remaining whipped topping over chocolate layer. Freeze until firm, about 2 hours. Garnish as desired. Cut into bars. Makes about 15.
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Continued from page 95

GRILLED SPANISH SHRIMP

1/4 cup coarsely chopped Bermuda onion
1/4 cup dry white wine
2 tablespoons soy sauce
2 tablespoons vegetable oil
8 to 10 Spanish shrimp (available by special order from your fish market; can be frozen until ready to use), peeled and deveined or substitute large, fresh domestic shrimp
Bamboo skewers, soaked in cold water 1 hour to prevent scorching

☐ In food processor puree onion, wine, 1/4 cup water, soy sauce and oil.
☐ Place shrimp in non-aluminum bowl and toss with onion puree. Refrigerate at least 3 hours.
☐ Thread shrimp onto bamboo skewers. Grill over medium-hot fire made from applewood chips *(see note)* 1 to 2 minutes each side, or until opaque in center. Serve warm. Serves 4.
Note: Applewood chips are available by mail order from Turkey Hill Farms, R.D. 1, Box 163, Red Hook, NY 12571; (914) 758-6936.

"RISOTTO" SALAD

1 cup cooked, short-grain white rice, preferably Italian Arborio rice
1/2 cup cooked yellow lentils
1/2 cup cooked green lentils
1/4 cup chopped scallions
1/4 cup diced yellow pepper
1/4 cup diced green bell pepper
1/4 cup diced red bell pepper
1/2 cup plain yogurt
1/2 cup extra-virgin olive oil
3 tablespoons white wine tarragon vinegar
1 teaspoon finely chopped fresh chives
1 teaspoon finely chopped fresh parsley
1/2 teaspoon dry mustard
1/2 teaspoon finely chopped fresh hot pepper (or substitute pinch hot pepper flakes)
Salt, freshly ground pepper

☐ In large serving platter arrange rice, lentils, scallions and bell peppers in a decorative pattern (as in photograph).
☐ In bowl whisk together remaining ingredients. Just before serving, pour dressing over salad and toss thoroughly. Serves 4.

ZUCCHINI A SCAPECE (MARINATED ZUCCHINI)

1-1/2 pounds zucchini, unpeeled, cut into 1/4-inch rounds
1 tablespoon kosher salt
All-purpose flour, to toss
3 cups extra-virgin olive oil
1 clove garlic, crushed
1/4 cup chopped basil leaves or 1/2 teaspoon dried mint leaves
Freshly ground pepper
1/2 cup balsamic vinegar

☐ Place zucchini in colander and sprinkle with kosher salt. Set aside 1 hour.
☐ Toss zucchini with flour in plastic bag; shake off excess flour in sieve.
☐ In large skillet heat olive oil to 350°. Fry zucchini in batches in hot oil until golden brown on both sides. Drain on paper towels. Reserve 1/2 cup olive oil and let cool.
☐ Place browned zucchini in serving dish and sprinkle with garlic, basil (or mint) and pepper.
☐ In small saucepan simmer vinegar with 1/2 cup water 5 minutes and pour over zucchini; pour on cooled, reserved olive oil.
☐ Stir carefully to mix. Refrigerate overnight; serve at room temperature. Serves 4.

PEACHES WITH CREME FRAICHE AND CASSIS

☐ Peel 4 whole, fresh peaches and place each in pool of heavy cream or crème fraîche. Splash peaches with crème de cassis and pear brandy. Sprinkle with granulated brown sugar. Serves 4.

WHITE ASPARAGUS WITH GREEN ASPARAGUS SAUCE

1 pound fresh green asparagus, trimmed
1 clove garlic, peeled
8 tablespoons unsalted butter, melted
1 teaspoon salt
1 tablespoon dry sherry
1 pound white asparagus, peeled *(see note)*

☐ In large skillet of boiling water, cook green asparagus and garlic 9 minutes or until very tender. Remove asparagus with slotted spoon; reserve cooking water.
☐ Chop green asparagus coarsely and place in food processor along with garlic, butter, salt and sherry and process until smooth. Adjust seasoning. Set aside in warm place.
☐ Meanwhile, bring reserved water back to boil and cook white asparagus 8 minutes or until tender. Drain and place on warm serving platter. Top with ribbon of sauce; Serve remaining sauce separately. Serves 4.
Note: White asparagus is available by mail order from Mr. Spear, 939 West Charter Way, PO Box 1528, Stockton, CA 95201.

CAESAR SALAD WITH LOBSTER MEDALLIONS

3 tablespoons plus 1/2 teaspoon salt
2 1-1/4-pound fresh, live lobsters
1/2 cup extra-virgin olive oil
Juice of 1 lemon
1 egg, boiled 1 minute
1/4 cup grated imported Parmesan cheese
1/2 teaspoon Worcestershire sauce
1/2 teaspoon finely chopped garlic
1/2 teaspoon freshly ground pepper
3 large heads romaine lettuce, trimmed and separated (use only small inner leaves, reserving outer leaves for another use)
Chèvre croutons *(recipe follows)*

☐ Bring water and 3 tablespoons salt to boil in large stockpot. Submerge lobsters in boiling water (cook them separately if pot is not large enough), cover and return to boil. Uncover, reduce heat and simmer 12 minutes. Remove lobsters, cool to room temperature and refrigerate 2 hours or until well-chilled.
☐ Extract meat from lobster tails and claws, keeping claw meat whole. Slice tail meat into 3/4-inch rounds. Set aside in refrigerator.
☐ In food processor process olive oil, lemon juice, egg, cheese, Worcestershire sauce, garlic, remaining 1/2 teaspoon salt and pepper until well-blended and creamy. Adjust seasonings.
☐ Place whole lettuce leaves in bowl and toss carefully with dressing. Arrange dressed leaves side by side in large, shallow serving platter. Arrange lobster medallions and whole claws over lettuce. Sprinkle croutons over all. Chill up to 1 hour or serve immediately. Serves 4.

CHEVRE CROUTONS

2/3 cup all-purpose flour
5 ounces mild chèvre (goat cheese) such as Montrachet or Bûcheron
3 tablespoons unsalted butter, chilled, cut into small pieces
3 tablespoons sour cream
1/2 teaspoon salt
1 egg yolk, beaten with 2 tablespoons water, to glaze

☐ In food processor process flour, chèvre, butter, sour cream and salt until just combined, about 45 seconds. Pat dough into ball, wrap in plastic and refrigerate at least 1 hour.
☐ Roll dough out to 1/3-inch thickness on floured surface. Slice dough into 3/4-inch strips and lay strips onto cookie sheet sprayed with a no-stick cooking spray *(see note)*. Slice strips on sheet into 3/4-inch squares.
☐ Brush egg glaze onto croutons. Bake in center of preheated 350° oven 10 to 12 minutes, until golden brown and cooked through. Cool before sprinkling on salad. Croutons can be stored in an airtight container at room temperature for up to 7 days.
Note: Pam® no-stick cooking spray (regular and butter flavor) is now all-natural with no preservatives.

HUNGARIAN CHERRY CAKE

1-1/2 sticks unsalted butter, room temperature
3/4 cup sugar
3 eggs, separated, room temperature
1 cup all-purpose flour
Pinch salt
1/4 cup fresh white bread crumbs
1 pound fresh cherries (or substitute frozen cherries), thawed and drained, pitted and halved

☐ In bowl cream butter with half the sugar. Add egg yolks and mix until well blended. Add flour and salt and mix until well blended.
☐ In another bowl beat egg whites until foamy. Add remaining sugar slowly while continuing to beat until stiff peaks form. Fold into butter mixture.
☐ Butter an 8-inch cake pan and sprinkle with bread crumbs. Spread batter into pan and cover with cherry halves, cut side down. Bake in preheated 375° oven 30 minutes, or until golden brown on top and cooked through. Serves 6.

From *Cuisine of Hungary* by George Lang. Copyright © 1971 by George Lang. Reprinted by permission from Atheneum Publishers.

HUNGARIAN FRIED CHICKEN

1/2 cup all-purpose flour
1-1/2 teaspoons salt
1/2 teaspoons freshly ground pepper
3 eggs
2 tablespoons milk
1 cup freshly made, dry bread crumbs
1-1/2 teaspoons grated lemon zest
1 teaspoon finely chopped fresh marjoram (or 1/8 teaspoon dried)
1 3-pound chicken, cut into 8 pieces
1/2 pound lard or shortening
1/2 cup clarified butter
4 1/8-inch slices fresh gingerroot

☐ In shallow bowl mix flour with 1 teaspoon each of the salt and the pepper.
☐ Beat eggs with milk until well blended and pour into separate shallow bowl.
☐ Mix bread crumbs with lemon zest and marjoram and place in third shallow bowl.
☐ Rub chicken pieces with 1/2 teaspoon salt. Bread chicken pieces by first coating with flour, shaking off excess. Dip sparingly in egg mixture, then coat evenly with bread crumbs. Set aside on rack in refrigerator 1 hour.
☐ In large, heavy skillet with tight-fitting lid, heat lard and clarified butter over medium-high heat to sizzling. Add sliced gingerroot.
☐ Add chicken to fat skin side down (breasts, legs and thighs first, wings last). Brown pieces on 1 side 5 minutes, turn and cover. Cook 15 minutes more; uncover, raise heat and crisp chicken 1 to 2 more minutes. Drain on paper towels. Serves 4.

BROILED NEW POTATOES IN ROSEMARY BUTTER

5 tablespoons unsalted butter
7 sprigs fresh rosemary, stems removed
1-1/2 pounds red new potatoes, sliced 1/4-inch thick
1-1/2 teaspoons kosher salt

☐ In small saucepan melt butter and rosemary leaves. Off heat, let steep 1/2 hour.
☐ Place potato slices in jelly-roll pan that has

(Continued on page 106)

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SIMPLY DELICIOUS

Continued from page 104

been coated with a no-stick cooking spray. Pour rosemary butter evenly over slices and sprinkle with salt.

☐ Broil potatoes 4 inches from heat source 3-1/2 to 4 minutes, until golden brown and cooked through. Serves 4.

HUNGARIAN CORN PUDDING

- **4 tablespoons unsalted butter, room temperature**
- **1 tablespoon all-purpose flour**
- **1/3 cup heavy cream**
- **2 egg yolks**
- **10 ears fresh corn, shucked, cooked, kernels cut from the cob**
- **1 teaspoon sugar**
- **1/2 teaspoon salt**

☐ In small bowl, combine 2 tablespoons butter with flour using fork or fingers. Set aside.

☐ In medium saucepan bring cream and remaining butter to boil. Lower heat and whisk in flour mixture. Simmer 3 to 4 minutes, whisking constantly. Add egg yolks and continue whisking 3 to 4 minutes. Add corn kernels and stir gently. Add sugar and salt; adjust seasoning to taste. Serve immediately. Serves 4.

From *Cuisine of Hungary* by George Lang. Copyright © 1971 by George Lang. Reprinted by permission from Atheneum Publishers.

CALVADOS APPLE PIE

(not pictured)

Crust:

- **1-1/4 cups all-purpose flour**
- **Pinch salt**
- **6 tablespoons chilled unsalted butter, cut into 6 pieces**
- **2 tablespoons lard or shortening**
- **3 tablespoons lightly toasted bread crumbs**

Filling:

- **8 medium Gravenstein (or other tart, crisp) apples peeled and sliced 1/4-inch thick**
- **1/4 cup Calvados or applejack**
- **1/2 cup granulated brown sugar, or to taste**
- **2 tablespoons all-purpose flour**
- **3/4 teaspoon ground cinnamon**
- **1/2 teaspoon ground nutmeg**
- **1 cup heavy cream**
- **1 egg plus 1 egg yolk**

Topping:

- **2/3 cup dark brown sugar**
- **7 tablespoons chilled unsalted butter, cut into pieces**
- **1/2 cup plus 2 tablespoons all-purpose flour**
- **1 cup pecans**

☐ *Make crust:* In food processor combine flour and salt. Cut in butter and lard until mixture resembles coarse meal. Sprinkle with 3 tablespoons ice water. Pulse 10 seconds or just until dough begins to stick together. Shape into ball, wrap in plastic and chill 1 hour.

☐ Roll out dough between 2 sheets of lightly floured wax paper and set dough (wax paper removed) into a 9-inch or 10-inch pie pan. Trim and crimp edges as desired. Sprinkle bread crumbs over bottom of pastry and chill 1 hour.

☐ *Make Filling:* In large bowl toss apples with Calvados, sugar, flour and spices. Turn into pastry-lined pie pan.

☐ In separate bowl beat together eggs and cream until well blended, and pour over apples.

☐ *Make topping:* Combine all topping ingredients in food processor and process until coarsely chopped. Using fingers, crumble topping mixture over apples to cover completely.

☐ Bake in center of preheated 425° oven 10 minutes. Lower heat to 350° and bake 40 to 45 minutes more, until pastry is golden brown and topping is brown and crusty. (*Note:* If pastry edge browns too much during baking, cover with foil collar.) Cool on wire rack. Serves 6.

HERBED BROTH

☐ In medium saucepan bring 1 quart homemade chicken broth to simmer. Ladle into 4 soup plates or mugs and garnish with a chiffonade of fresh herbs (use fresh basil, mint or parsley). Serve immediately. Serves 4.

SWORDFISH TONNATO

- **4 swordfish steaks, 1/2 inch thick (about 1-1/2 pounds swordfish)**
- **1/4 cup plus 2 tablespoons freshly squeezed lemon juice**
- **1-1/3 cups extra-virgin olive oil**
- **1 egg, room temperature**
- **1 6-1/2-ounce can chunk light tuna in oil, drained**
- **5 anchovies, drained**
- **1/4 cup drained capers**
- **1/2 teaspoon freshly ground pepper**
- **1 3-1/2-ounce jar salmon roe**

☐ Place swordfish steaks in shallow dish large enough to hold them in one layer. Pour 1/4 cup of the lemon juice and 1/3 cup olive oil over fish and turn to coat completely. Set aside at room temperature 1 hour. Reserve marinade.

☐ Place egg in food processor. With motor running add remaining 1 cup olive oil in slow, steady stream. Turn off machine and add remaining 2 tablespoons lemon juice, drained tuna, anchovies, 2 tablespoons capers and pepper. Process until completely blended and smooth, about 60 seconds. Adjust tonnato seasoning by adding marinade liquid to taste. Process to mix. Set aside.

☐ Place swordfish steaks in oiled broiler pan and cook 4 inches from preheated broiler 2 minutes each side, or until opaque in center.

☐ Place cooked fish on serving platter and cover with sauce. Using tweezers or fingers, place remaining capers and salmon roe alternately, 1 inch apart, on sauced fish (or strew capers and roe casually over each swordfish steak). Chill 1 hour before serving. Serves 4.

HONEY AND RYE COOKIES

- **4 tablespoons unsalted butter**
- **1/2 cup sugar**
- **1/2 cup honey**
- **2 cups all-purpose flour**
- **1 cup medium rye flour**
- **1 teaspoon baking soda**
- **1/2 teaspoon ground cloves**
- **1/2 teaspoon ground cinnamon**
- **Pinch salt**
- **1 egg, beaten, to glaze**
- **1 cup (about 4 ounces) blanched almonds**

☐ In heavy-duty electric mixer cream together butter and sugar until light and fluffy, about 3 minutes at medium speed. Add honey and mix 15 seconds.

☐ In another bowl combine flours, baking soda, cloves, cinnamon and salt. Add to the mixer alternating with 1/4 cup water. (*Note:* Dough will become quite stiff; if you do not have a heavy-duty mixer or bread hook, knead the flour mixture into the dough by hand.) Form dough into ball. Wrap in plastic wrap and refrigerate at least 1 hour.

☐ On lightly floured surface, roll dough out to 1/4-inch thickness. Cut out with round cookie cutter. Place cookies on buttered baking sheet. Brush with egg glaze and press an almond into the center of each cookie. Bake in preheated 350° oven 15 minutes, or until golden brown and tops spring back lightly when touched. Cool. Makes 5-1/2 dozen 1-3/4-inch cookies.■

RECALLING BLOOMSBURY'S HEYDAY

Continued from page 29

dered by Vanessa herself, such as some curtains used to hide shelves in her husband Clive's bedroom. The design, taken from Duncan's picture *The Tub*, now in the Tate Gallery, was stitched in coarse red and black rug wool. These materials were later replaced with English 19th-century chintz or materials from Allan Walton who in the 1930s printed many of Vanessa and Duncan's designs. Kilims were preferred to pile carpets; nevertheless the wall-to-wall carpet in Clive's room and the green stair runner which came from his flat in London were seen as luxuries.

In early years the garden was different; the orchard was a wild place filled with nettles where my brothers, Julian and Quentin, spent a great deal of time making elderberry wine in enamel basins. They spilt most of it over themselves and could be seen naked and stained purple, disporting themselves like devotees of some northern Bacchus.

After 1918 Charleston was used mainly for holidays. Little interior decoration was done until, with the acquisition of a car, the house became more easily accessible from London. The building of the studio in 1925 was a great excitement. The backyard, previously filled with rabbit hutches, was transformed into a room 20 feet long, lit from the north with windows high enough to ensure an atmosphere of privacy. Almost at once Duncan began work on the chimney breast and, as frequently happened with him, had second thoughts about the result. Even when he had started again in a rather different style, he had doubts about the new figures which he felt were too solid and three-dimensional. The walls remained unpainted for a time and only later took on the rather somber colors that are the antithesis of the dazzling white of most studios.

REMODELING THE FARMHOUSE

It was not until 1939 that, realizing war was inevitable, Vanessa made structural alterations to Charleston. The old larder next to the studio was transformed into a bedroom, the doors of which opened onto the garden; for the rest of her life this was Vanessa's room. Clive then had a suite for his exclusive use, separated by a door from the noisier parts of the house. On the top floor partitions were pulled down to make a new studio for Vanessa, with a view over the wall to the farthest stretches of the Weald. A third studio was made in the old wash-house, while an outhouse was made into a pottery for Quentin.

It must have been about this time that the drawing room was given its present appearance. The yellow linen curtains, with a design by Duncan and printed by Allan Walton, were a perquisite from the Music Room Exhibition held at the Reid and Lefevre Galleries in 1932 and 1933. Another pair, for the French windows opening onto the walled garden, came from the Chintz Shop in Praed Street. The room is dominated by Duncan's ladies over the mantelpiece, their genial if florid charms recalling—is it Raphael, Courbet or 19th-century photographs? The effect is as different as possible from the dining room, where the abstract geometrical pattern suggests something Roman or Byzantine, executed on a black background like dulled pewter.

The fascination of Charleston lies in its contradictions. The simplicity of the house left Duncan and Vanessa free to rediscover impressions of things seen abroad before World War I, things which may have derived an added potency from their temporary inaccessibility. The Italian Quattrocento and Romanesque wall painting can be seen behind the form and color of Post-impressionism, but the most far-reaching influence was that which came from Italian fresco via Piero della Francesca, Giotto and Veronese. This enabled them to make the imaginative leap from seeing walls, doors and fireplaces as background, to treating them—like canvas—as an opportunity to make a statement of a very personal nature.

It is sometimes suggested that these decorations are close to peasant art. In the sense that the painters "lifted" motifs from various sources with what seems to be complete indifference to their original purpose, this is true. But it was not ignorance but familiarity that led to such procedures. It was their intimate knowledge of French and Italian painting that enabled them to make free with its various styles and devices, bound together in a spirit of gentle and affectionate irony often addressed as much to themselves as to the sources of their inspiration.■

Charleston Farmhouse, at Firle near Lewes in Sussex, is open to the public April to October on Wednesday, Thursday, Saturday and Sunday, 2 to 5:30 P.M.

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GARDEN GUIDE



JULY

Trees, vines, flowers and other plants to make your porch a very special environment this summer

By KEN DRUSE

Now is the time to give some thought to special plantings for those wonderful sheltered outdoor spaces: porches *(see a portfolio of them starting on page 50)*. Taking my houseplants outdoors when the weather has settled and the temperature is warm, I can almost hear them breathe sighs of relief. Some will reward me with new growth. Begonias and coleus, for example, will double in size by summer's end.

After their first spring shower in the open air, I give my indoor trees a summering spot on the porch. Twin trees—perhaps ficus or topiaried hibiscus trained into treelike standards—lend a smashing formal air if placed on either side of your front door. Such plants thrive on extra light, so why not paint your porch ceiling white? It's another way to reflect more light through the windows and brighten your home.

Plants that enjoyed a sunny indoor windowsill in January will be content on a bright, shaded porch in July. The sun's rays are stronger then, and there are more hours of daylight. But it's the higher summer humidity that yields the most measurable results. Tight, little leathery leaves become luscious and succulent.

Hanging plants are the likely stars in a porch garden. You can hang them around the outer edge where they will get more than enough sunlight. Be sure to turn them often to keep growth symmetrical, and be diligent about watering and feeding.

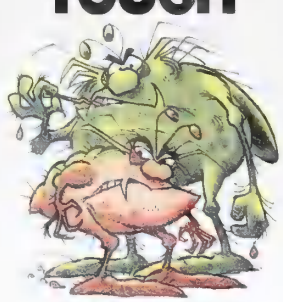
I arrange small potted gems on shelves set up like outdoor windowsills. That way I can enjoy them when I'm indoors looking out. (If you leave indoor plants outside, inspect and treat them for insects before bringing back inside.)

Plant annual vines at the base of your porch's supporting columns. I've had success planting morning glories on the east side of my porch, shielded from the hot afternoon sun. On the west side, moonvine is perfect. Perennial vines can also play a role. Use clematis to frame the entrance. And consider adding fragrant climbers such as honeysuckle along a railing or balustrade.

The finishing touch is a vase filled with flowers placed on a table until nighttime—when it becomes the centerpiece for the perfect setting indoors. ■

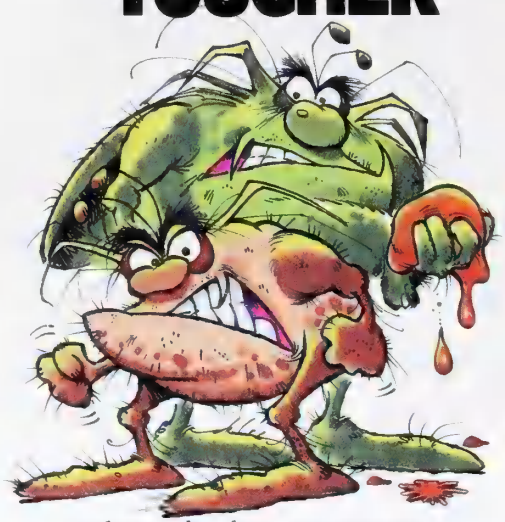
PAUL RICHER

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Pages 58 and 59

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Pages 60 and 61

6. **Four Austrian shades:** *2 full fitted sheets (stripes), plus 1 king flat (floral) sheet to cut up for borders $118*
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PETIT POINT ROSE PATTERN

(Flat sheet - rose pattern)
(Fitted sheet - thin stripe pattern)

Twin fitted $15
King flat 58
Full fitted 30

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Pages 62 and 63

10. **Club chair:** *2 full flat Lily of the Valley sheets $52*
11. **Table underskirt:** *1 king Harbor Mist sheet 44*
12. **Table top cloth:** *1 full Peach Parfait sheet 26*
13. **Slipper chair:** *1 king flat Harbor Mist sheet 44*
14. **White sofa slipcover, single layer:** *2 full and 1 queen flat Snow sheets 88*

LILY OF THE VALLEY

Full flat $26
queen flat 36

HARBOR MIST, SNOW, PEACH PARFAIT and PERIWINKLE

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Full flat 26
Queen flat 36
King flat 44

CANNON ROYAL FAMILY SHOPPING LIST

Pages 64 and 65

15. **Wall drapery:** *4 queen White sheets, plus 1 king Gray Mist sheet for border $100*
16. **Bed half canopy:** *2 queen White sheets, plus 1 king Gray Mist sheet for border 60*
17. **Sofa slipcover:** *2 full and 1 queen Palazzo sheets 61*
18. **Ottoman:** *1 twin Gray Mist sheet . 10*
19. **Pillows on sofa:** *1 twin Palazzo sheet 12*

PALAZZO

Twin flat $12
Full flat 18
Queen flat 25

GRAY MIST

Twin flat 10
King flat 20

WHITE

Queen flat 20

UTICA BY STEVENS-EILEEN WEST COLLECTION SHOPPING LIST

Pages 66 and 67

20. **Bed canopy:** *5 full flat Impressionism sheets (dense floral) by Eileen West $150*
21. **Canopy lining:** *7 full fitted Impressionism sheets (scattered floral)... 210*
22. **Dust ruffle:** *3 queen flat Impressionism sheets 120*
23. **Sofa slipcover:** *2 king Cornflower sheets by Laura Ashley 100*
24. **Wicker chair cushions:** *1 queen flat Impressionism sheet 40*
25. **Alcove curtain panels and valance:** *2 queen and 2 king flat Impressionism sheets 180*

IMPRESSIONISM PATTERN

Full flat $30
Queen flat 40
King flat 50
Full fitted 30
Queen fitted 40
King fitted 50

CORNFLOWER

Queen flat 37
King flat 50

(Continued on page 110)

HB READER ADVANTAGE

Continued from page 109

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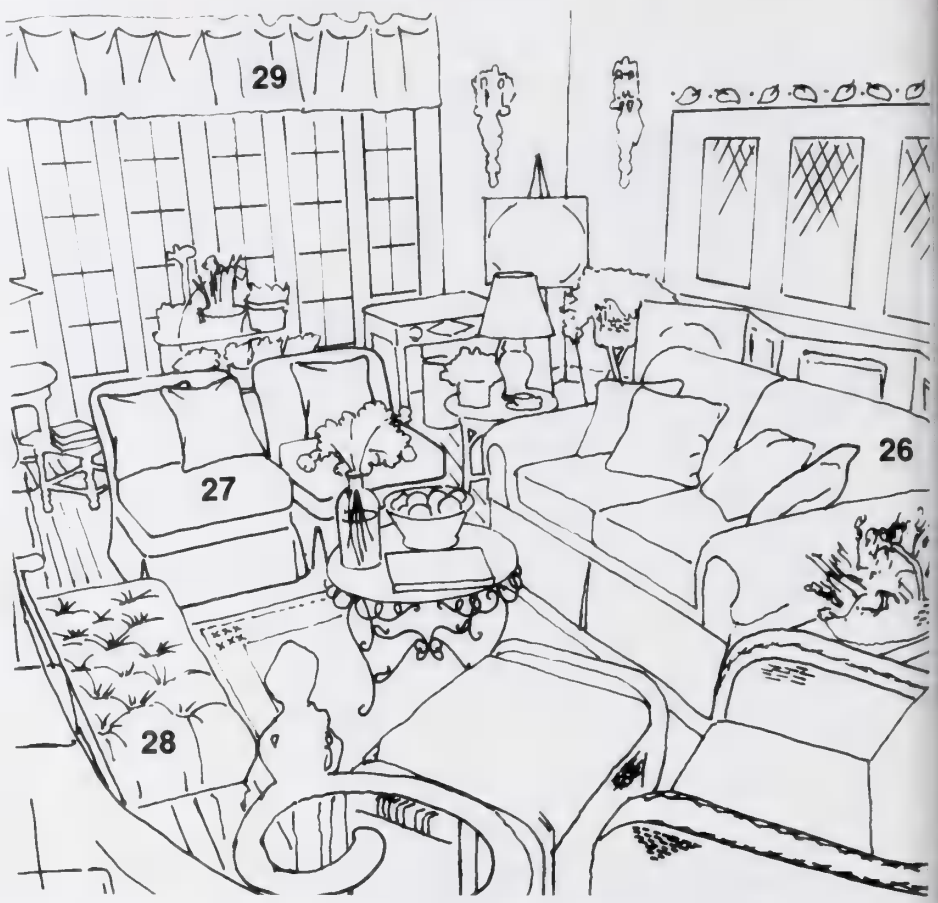
Bloomsbury collection by Laura Ashley, pages 68 and 69

HER GRANDFATHER's COTTAGE

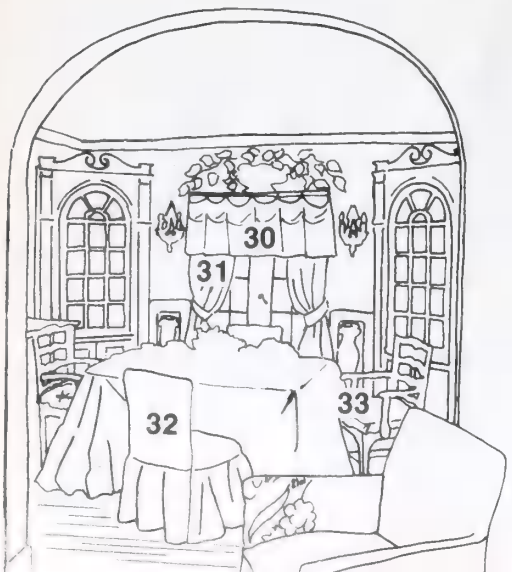
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40. *Dust ruffle, Palmetto* *75.00*
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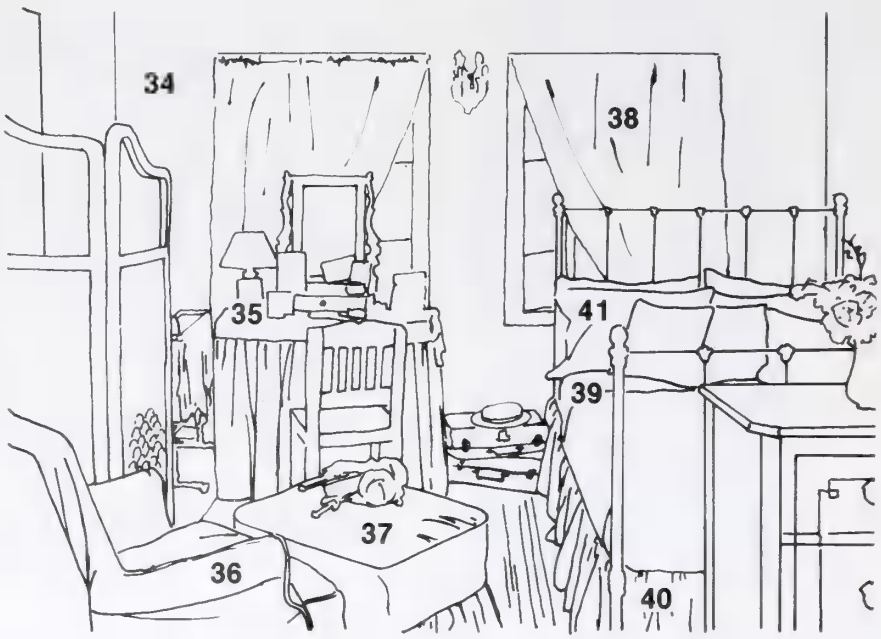
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Pages 72 and 73



Pages 74 and 75



(Continued on page 112)

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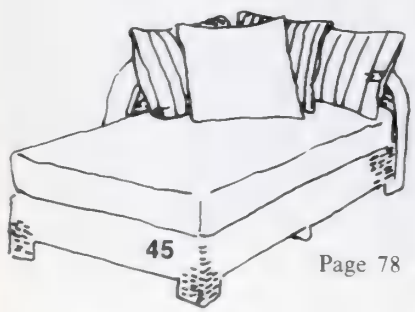
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60. *Plant stand, Palecek* *89*
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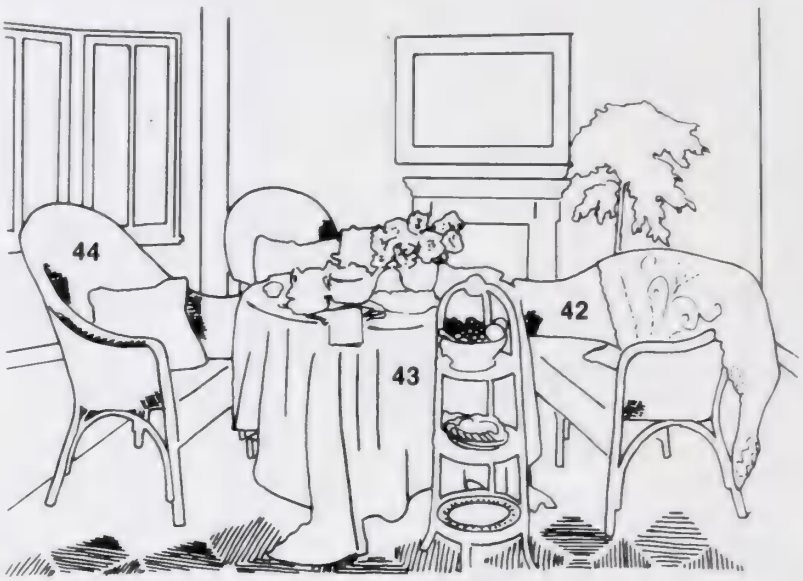


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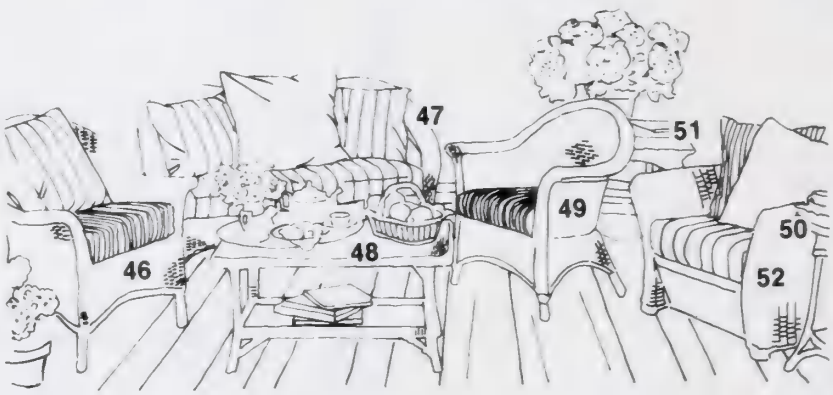


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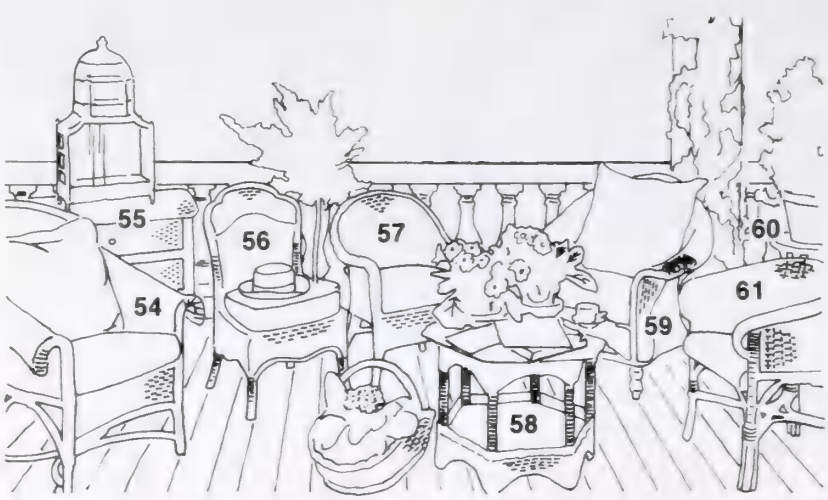
Wicker, Pages 76 and 77



Pages 78 and 79



Pages 80 and 81



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All prices are approximate.

FRESH CREAMWARE

●*Pages 20 and 21:* Wall painted by Ross Madole, PO Box 478, Old Chelsea Station, New York 10011; (212) 691-8940. **Painted sideboard**—Swedish Cottage Country Antiques (R), 1281 Madison Avenue and 92nd St., New York 10028. **Ewer and basin #CC/38,** cream glazed earthenware from Classical Creamware—Foreign Advisory Service Corp. (M), Rte. 1, Polks Rd., Princess Anne, MD 21853; (301) 651-0600; write or call for catalog, nearest store. **Lamb box**—Mottahedeh & Co., Inc. (M), 225 Fifth Ave., New York 10010; write for nearest store. **Limpet teapot of parian ware #0072-15**—Belleek (M), 41 Madison Ave., Suite 9G, New York 10016; write or call for catalog, nearest store. **Peace & Plenty jug #cc/08** from Classical Creamware—Foreign Advisory Service Corp. (M), Rte. 1, Polks Rd., Princess Anne, MD 21853. **Brittany Bowl with gold rim** holding grapes—Lenox China Inc. (M), 100 Lenox Dr., Lawrenceville, NJ 08648-2394; available at major department stores. **Gourmet small casserole**—Royal Worcester Spode (M), 41 Madison Ave., New York 10016. **Majolica Blanc Leaf Platter #205114**—The Haldon Group (M), 3245 W. Story Rd., PO Box 165306, Irving, TX 75016-5306; call or write for nearest store. **Comtesse pierced dessert plate,** white—Hutschenreuther (M), 41 Madison Ave., New York 10016; write for nearest store. **Cottage dish #0422-15,** Irish parian ware—Belleek (M), 41 Madison Ave., New York 10016. **Candlestick #6F6682; Three Lady candlestick #U6681; Salt glaze plate #S6541**—Mottahedeh & Co., Inc. (M), 225 Fifth Ave., New York 10010. **Fruit basket CC/52** from Classical Creamware—Foreign Advisory Service Corp. (M), Rte. 1, Polks Rd., Princess Anne, MD 21853. **Heritage pitcher #02-416,** 1¼ quart—Pfaltzgraff (M), at most major department stores. **Coalport Countryware bone-china sugar bowl**—Wedgwood (M), 41 Madison Ave., New York 10016. *On wall:* **Large grape/leaves plate #7602/PK2**—Andrea by Sadek (M), 19 E. 26th St., New York 10010; write for nearest store. **Dessert plate CC/26, 7.** from Classical Creamware—Foreign Advisory Service Corp. (M), Rte. 1, Polks Rd., Princess Anne, MD 21853. **Queen's Plain dessert plate**—Wedgwood (M), 41 Madison Ave., New York 10016. *Top left:* **Cirque #F782 wallpaper,** Cowslip/White, $23.50 per roll—Laura Ashley (MO), PO Box 891, Mahwah, NJ 07430-9990; (800) 367-2000. **Pale blue half-moon painted table**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Fern pitcher #573**—Royal Worcester Spode (M), 41 Madison Ave., New York 10016. **Queen's Plain gravy boat**—Wedgwood (M), 41 Madison Ave., New York 10016. **Creamware compote #S6035**—Mottahedeh & Co., Inc. (M), 225 Fifth Ave., New York 10010. **New Shell teacup and saucer**—Belleek (M), 41 Madison Ave., New York 10016. **Cream glazed earthenware fruit plate #CC/44** from Classical Creamware—Foreign Advisory Service Corp. (M), Rte. 1, Polks Rd., Princess Anne, MD 21853. **Coalport Countryware teapot and creamer**—Wedgwood (M), 41 Madison Ave., New York 10016. **Hound handle pitcher #S2790 and covered box #F6691**—Mottahedeh & Co., Inc. (M), 225 Fifth Ave., New York 10010. **Eyelet napkin**—Henri Bendel (R), 10 W. 57th St., New York 10019.

HB TODAY

●*Page 30: Painted Desert:* **Michael Ives's folk art**—The Craft and Folk Art Museum (R), 5814 Wilshire Blvd., Los Angeles, CA 90036; Virginia Breier Gallery (R), 3091 Sacramento St., San Francisco, CA 94115; The Native Market (R), 330 Old Santa Fe Trail, Santa Fe, NM 87501; Old Town Artisans (R), 186 N. Meyer, Tucson, AZ 85701; DesignWest (R), 4320 N. Campbell, Tucson, AZ 85718; Impressions II Gallery (R), 2990 N. Swan, Tucson, AZ 85712; Que Pasa (R), Scottsdale, AZ; Michael Ives (M), 4500 Speedway, Tucson, AZ 85745. **Laurie Warner's cacti**—Taylor/Gratzer Gallery (R), 8667 Sunset Blvd., W. Hollywood, CA 90069; MacLaren Markowitz (R), 2010 Tenth St., Boulder, CO 80302; Brigitte Schluger Gallery (R), 929 Broadway, Denver, CO 80203; Laurie Warner (M), 1827 Jewett Dr., Los Angeles, CA 90046. *Better to Give:* ***Hopkins Footnotes*** newsletter—Hopkins Rare Goods Finder Service, PO Box 172, New York, NY 10023. **Rustic twig barbecue utensils by Daniel Mack**—The Ranch (R), 601 E. Hopkins Ave., Aspen, CO 81611; Sweet Nellie (R), 1262 Madison Ave., New York 10028; Sweet Grass (MO), 445 Bishop St. NW, Atlanta, GA 30318. *Child's Play:* **Gingerbread playhouse plans**—David Worrell, Worrell Associates, Architects, 12121 Wickhester, Suite 502, Houston, TX 77079. **Fold-out chairs and sofas**—Sherwood Corporation (M), PO Box 519, Spring City, TN 37381.

●*Page 32: Design Detours:* Corbit-Sharp House at Historic Houses of Odessa (administered by Winterthur Museum and Gardens), Main St., Odessa, DE 19730. Stratford Hall Plantation, Robert E. Lee Memorial Association, Inc., Stratford, VA 22558. Vizcaya, 3251 S. Miami Ave., Miami, FL 33129.

●*Page 35: Double Duty:* **James Schriber's furniture**—on view at Workbench, 142 Berkeley St., Boston, MA 02116; or contact The Gallery at Workbench, 320 Park Ave. So., New York 10016; James Schriber (M), PO Box 1145, New Milford, CT 06776. *Feathered Nests:* R.M. Kliment & Frances Halsband Architects, 255 W. 26th St., New York 10001.

SUMMER DRESS

●*Pages 43 to 45:* **Villa slipcovered chairs, sofa, clear glass cylinder**—Saladino Furniture, Inc. (T), 305 E. 63rd St., New York 10021. **Round glass-topped lamp table with black pearl finish #5557,** 26 by 24 inches high; **green lacquered book table #5558,** 25 by 25 by 25 inches high, Facade Collection, designed by John Saladino—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **White linen gauze fabric #1206** on table and over painting, 48 inches wide—Henry Calvin Fabrics (T), 151 Vermont St., San Francisco, CA 94103. **Wooden pear fringe #771** on tablecloth; **Ashberry sofa fabric #5225,** 50 percent silk/50 percent cotton, 54 inches wide; **Candystripe pillow fabric #88049-4,** Mauve—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Carpet,** sisal and 100 percent cotton, designed by John Saladino with Mitchell Denberg—Phoenix Carpet (T), 979 Third Ave., New York 10022.

●*Page 46 (bottom left):* **Lacquered pale amethyst armchair #5543,** 23 by 22¼ by 33 inches high, Facade Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654.

●*Page 47 (top left):* **Console table with glass top and shelf #5563,** 54 by 16 by 27 inches high, Facade Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. *Bottom left:* **glass-topped cocktail table #5552 with black pearl finish,** 40 by 40 by 17 inches high, Facade Collection, designed by John Saladino—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago IL 60654.

●*Pages 48 and 49:* **Lacquered console table #5564,** Facade Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654.

PORCHES IN SUMMER DRESS

●*Pages 50 and 51 (right): Designers:* Jim Clamp Jr., ASID, Jim Clamp Interiors, 34 Club Dr., Greenville, SC 29605; Joan Gaulden, ASID, Joan Gaulden Interiors, 4 Washington Park, Greenville, SC 29605. **White piqué fabric**—Easley Textiles (T), Easley, SC 29641. **Sisal rug**—George T. Wood & Sons Inc. (T), 825 Airport Rd., Greenville, SC 29607. **Antique-reproduction birdcage**—Ainsworth-Noah & Assoc. (T), 351 Peachtree Hills Ave. NE, Atlanta, GA 30305. **Herend china tablesetting**—Non(e) such (R), 2754 Devine St., Columbia, SC 29205. **Other accessories**—Et Cetera, 4 Washington Park, Greenville, SC 29605. Photographed at the Women's Symphony Association's 1985 ASID

(Continued on page 114)



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PRODUCT INFORMATION

Continued from page 113

Designers' Showhouse to benefit the South Carolina Philharmonic Orchestra, Columbia, SC. *Top left: Designer:* Ronald A. Grimaldi for Rose Cumming Inc. (T), 232 E. 59th St., New York 10022. **Wicker furniture**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **"English Ivy" #404-1,** white; **"Grapevine" #5049-1,** white and purple—Rose Cumming Chintzes Ltd. (T), 232 E. 59th St., New York 10022. **Green leaf covered tureen, matching conical vases, blue and white porcelain plates, candleholder hurricanes**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. All other merchandise from the private collection of the designer. Photographed at "Broadtree" Designer Show House to benefit the Rogers Memorial Library in Southampton, NY.

●*Pages 52 and 53: Designer:* Gary Crain Associates Inc., 211 E. 70th St., New York 10021. **Fabric**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Woven throw**—Brahms/Mount Textiles (R), 19 Central St., Hallowell, ME 04347. **Antique linens**—Françoise Nunnalé (T,R), 105 W. 55th St., New York 10019. **Pillow fringe and trimmings**—Standard Trimming (T), 1114 First Ave., New York 10021. **Antique needlepoint bench and antique pillows**—Kentshire Galleries Limited (T,R), 37 E. 12th St., New York 10003. **Wicker furniture**—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Accessories**—John Rosselli, Ltd. (T), 225 E. 72nd St., New York 10021. Lamps, private collection. **Decorative floor painting**—James Alan Smith (T,R), Decorative Hand Painting, 153 E. 88th St., #8, New York 10028. **Floor refinishing**—Warren Desjardins and Danny Desjardins (T,R), 128 Engelke St., Patchogue, NY 11772. **Tent**—Nassau Tent Co. (T,R), 84 Toledo St., Farmingdale, NY 11735. **Plants and flowers**—The Baywoods Nursery (R,T), Montauk Highway, Water Mill, NY 11976.

●*Page 54: Designer:* Josef Pricci, Josef Pricci Ltd., 970 Park Ave., New York 10028. **Furniture, tables, footstools**—Kentshire Galleries (T,R), 37 E. 12th St., New York 10003. **Upholstery work**—Delta Upholstery (T), 423 W. 55th St., New York 10019. **"Antibes" stripe #322-2** curtain fabric; **"Tanzania" #315-3** on sofa; **"Sabu" #314-3** green on armchair; **"Marlborough" #408-1** floral on chairs and pillows; **"Petits Rosebuds" #308-1** and small companion print—Rose Cumming Chintzes Ltd. (T), 232 E. 59th St., New York 10022. **Chandelier, birdcage, lamp, porcelains, small accessories**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Bridgehampton area sisal carpet #16** Sea Green (special order)—Rosecore Carpet Co. (T), 979 Third Ave., New York 10022. Photographed at "Broadtree" Designer Show House to benefit the Rogers Memorial Library, Southampton, New York.

●*Page 55: Designer:* Barbara Ostrom Associates Inc., 28 Hopper Farm Rd., Upper Saddle River, NJ 07458. **Lucullus dining table with weathered oak top,** simulated bronze legs with brass caps, Mirak (M); **twig dining chairs with raffia seats**—Luten Clarey Stern Inc. (T), 1059 Third Ave., New York 10021. **Latticework**—Don Hogan (T,R), 175 N. Ethel Ave., Hawthorne, NJ 07506. **Ceramic fruit and vegetables**—Keller Williams (T), 979 Third Ave., New York 10022. **Antique birdcage**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Painted floor by Kathleen Deyo** (T,R)—Kathleen Deyo, 42 Horsechestnut Rd., Briarcliff, NY 10510; (914) 941-8495. **Flowering plants**—Beers Florist (R), 33 Oak St., Ridgewood, NJ 07450.

●*Pages 56 and 57: Designer:* Tonin MacCallum, Tonin MacCallum ASID Inc., 21 E. 90th St., New York 10128. **"Wilton" chintz #406,** black colorway #3—Rose Cumming Chintzes Ltd. (T), 232 E. 59th St., New York 10022. **Floral centerpiece**—Bridgehampton Florist (R), Main St., Bridgehampton, NY 11932. **Lace tablecloths**—Bridgehampton Quilt Gallery (R), Main St., Bridgehampton, NY 11932. **Diving-board sisal**—Rosecore Carpet Co. (T), 979 Third Ave., New York 10022. Gardens designed and planted by Diane Sjoholm, PO Box 1965, Sag Harbor, NY 11963.

STYLISH MAKEOVERS WITH SHEETS

For tips on decorating with sheets, see page 117.

●*Pages 58 and 59: Designer:* Charles Riley, 91 E. Third St., #32, New York 10003. Stenciled walls, ceiling, paneling, antiquing of paneling by Gail Leddy—Oasis Studio Inc., 162 W. 54th St., New York 10019. **Madagascar 100 percent sisal rug,** 13 by 11 feet 6 inches, Tama, factory-finished; write for sources and information—Merida Meridian Inc., 405 E. Hiawatha Blvd., Syracuse, NY 13208. **Louis XVI Bouillotte lamp with red shade,** $4,000; **antique floral porcelain footbath with flowers,** $2,000; **antique sterling-silver gadroon frame,** $800; **antique needlepoint pillows with roses and fringe,** $750 and $675; **antique luster pitcher jug** with rare pattern on étagère, $600; **antique ceramic nut box on étagère,** $500; **two antique hand-colored engravings,** $500 each; **19th-c. pottery figurine of bull and dog on étagère,** $3,000—Kentshire Galleries Ltd. (R,T), 37 E. 12th St., New York 10003. **Needlepoint stool, Chinese mahogany étagère**—J. Garvin Mecking Inc. (T), 72 E. 11th St., New York 10003. **Shamahuja wool crewelwork rug, mohair throw on daybed**—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Serta twin mattress and boxspring, Gold Medallion innerspring padded mattress on daybed,** set $399—Serta Inc. (M), 2800 River Rd., Des Plaines, IL 60018; Kleinsleep (R) 962 Third Ave., New York 10022. **Antique handkerchief pillows** on slipper chair and club chair—Françoise Nunnallé (R,T), 105 W. 55th St., #6A, New York 10019. **Natural cotton double-knot rug fringe #10016** on bottom of club chairs; **natural cotton wood bell fringe #5002** on valance; **standard rayon ½-inch gimp #1676-222** on slipper chair, custom-dyed; **scallop fringe** on bottom of slipper chair, custom-dyed; **natural cotton cut moss fringe #3005** on club chairs; **custom-dyed cords, gimp, braid, fringe, tassel fringe, tiebacks**—Standard Trimming Co. (T), 1114 First Ave., New York 10021; call (212) 755-3035 for information. **Sheeting:** The Liberty of London Collection by Martex—WestPoint Pepperell Inc. (M), 1221 Avenue of the Americas, New York 10021; information (212) 382-5185. **"Nutmeg" and "Audley"** luxury percale, 200-thread count, no iron, 100 percent combed cotton; **comforter filling,** 100 percent Kodofill® polyester fiberfill; sheets, pillowcases, comforter, pillow sham, Eu-

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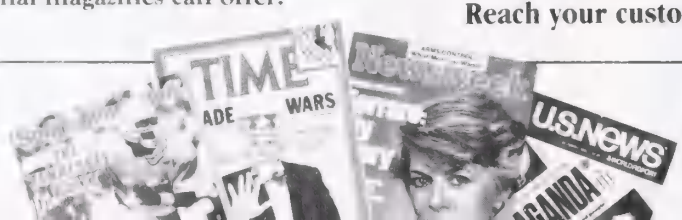
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●*Pages 60 and 61: Designer:* Bill Blass, 550 Seventh Ave., New York 10018. All furnishings and accessories are part of the designer's private collection. **Sheeting:** "Petit Point Rose" designed by Bill Blass for Springmaid, 200 Mostly Cotton™ percale, luxury no-iron, 60 percent combed cotton/40 percent Kodel® polyester; complete bed ensemble available; information: (800) 845-8471. Austrian blinds (4): two full fitted, Petit Point Rose; floral border, one king flat (yields 30 yards of floral border). Dressing table skirt (35 by 17 by 29 inches high): one full fitted, Petit Point Rose; gathered petticoat, top edge from two king flat, Petit Point Rose. Twin headboard: one queen flat, Petit Point Rose. Chair slipcover: one king flat, Petit Point Rose; gathered petticoat, top edge from two king flat, Petit Point Rose. *NOTE:* One king flat yields three yards of top edge. Border on walls: One king flat yields 30 yards of border. Chair cushion: one twin fitted, Petit Point Rose. Bed linens: one twin comforter, one twin flat, one twin fitted, one standard pillow sham, one standard pillow case, all sizes and complete bed ensemble available; information: (800) 845-8471. **All sheeting**—Springmaid (M), 104 W. 40th St., New York 10018.

●*Pages 62 and 63: Designer:* Carole Douglass, 1185 Park Ave., New York 10028. **Fine Bessarabian rug #2989,** 12 feet 8 inches by eight feet 5 inches, $85,000—Coury Rugs Inc. (R,T), 515 Madison Ave., New York 10022. **Italian oil on canvas screen,** $4,800—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Blue and white snowflake design Chinese lamp, landscape oil on canvas reproduction**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Louis XV Genovese table desk,** hand-painted and decorated reproduction, $3,000—Olivieri (R,T), 306 E. 61st St., New York 10021. **Green paper frame,** 5 by 7 inches, $44—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **White wooden Victorian window box,** $65—Shepard-Clark & Co. Ltd. (R), 888 Madison Ave., New York 10021. **Tassle Fringe trim** on white pillows and striped pillow, Jade Smoke, $8.50 per yard; **Wool Bouillion Fringe** on bottom of fireside chair, Jade, $10.50 per yard; **Jade Country Furnishing cotton fabric** for ruffle of large pillows, $12.50 per yard—Laura Ashley (R), 1300 McCarthur Blvd., Mahwah, NJ 07430; catalog, $4; (800) 223-6917. **Jade grosgrain ribbon** as trim on curtain panels and on bottom of sofa, prices vary according to width and ribbon quality—Hyman Hendler & Sons (R,T), 67 W. 38th St., New York 10018. **Coraux #62709 paper-backed glazed chintz** on walls, 100 percent cotton—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Begonia chintz #31848/1 floral fabric** on sofa pillow (middle), 100 percent cotton chintz, Teflon® treated—Clarence House Imports Ltd. (T), 211 E 58th St., New York 10022. All other items from the private collection of Carole Douglass. **Jade green fringe #3005** on sofa cushions, natural cotton cut moss fringe custom-dyed—Standard Trimming Co. (T), 1114 First Ave., New York 10021. **Oil painting of Spitz dog framed in maple, signed and dated by D.S. Stool, 1911,** $1,850—Benedick Alexander London Ltd. (R), 1053 Lexington Ave., New York 10021. **Sheeting:** Christian Dior sheeting designed for Wamsutta Pacific Home Products, no-iron Supercale Plus®, 200-thread count percale blend, 50 percent combed cotton/50 percent Celanese Fortrel® polyester. **Lily Of The Valley sheets, pillowcases, comforter, ruffled pillow sham, ruffled bedskirt, breakfast pillow, neckroll pillow, bedspread, priscillas. Solid sheeting:** Snow, Harbor Mist, Periwinkle, Peach Parfait, available in sheets, pillowcases, comforter, bedskirt, shams. Club chair: two full flat, Lily Of The Valley; Sofa *(on left):* two full flat and one queen flat, Lily Of The Valley, petticoat under gathered skirt, one queen flat, Periwinkle. Large pillow (left sofa): one twin flat, Snow. Skirted Table: 36 inches round and 36 inches high; one king flat, Harbor Mist, one full flat, Peach Parfait. Sofa *(center):* two full flat, one queen flat, Snow. Two 26 inch pillows (center sofa): one twin size flat, Lily Of The Valley. Fireside chair: one king flat, Harbor Mist. Curtain panels: one king flat per panel, Lily Of The Valley. **All sheeting**—Wamsutta Pacific Home Products (M), 111 W. 40th St., New York, 10018; information (212) 930-5594.

●*Pages 64 and 65: Designer:* Ronald Bricke & Associates Inc., 333 E. 69th St., New York 10021. **Cafe Table designed by Kevin Walz,** 18 by 25¼ inches high, sand-blasted steel with protective finish, list price $333; **Aero Chair high-back chair designed by Patrick Naggar,** 23¼ by 46 by 43 inches high, brushed aluminum back with black lacquered wood "fin," black lacquered wood and aluminum front legs with insert rubber casters, polished stainless-steel rear legs, list price $3,500; **Circle club chair with red cushions designed by Kevin Walz,** 36 by 35 by 29 inches high, ebonized ash, coppered mahogany ply frame also available, two down/feather cushions, list price $1,380; **Cylinder Table coffee table designed by Patrick Naggar,** 52 by 23½ by 15¼ inches high, polished stainless-steel frame on wooden cylinders with rubber treads, stainless-steel end plates, sanded glasstop, list price $2,833; surcharge for glass top, $250, other tops available—The Gallery of Applied Arts (R,T), 24 W. 57th St., New York 10019. **Logwood Rug,** 6 by 8 feet, hand-dyed and hand-woven wool, custom colors, sizes—Elizabeth Eakins Inc. (R,T), 1053 Lexington Ave., New York 10021. Fabric on roll-arm sofa and pillows #101, **Palazzo sheets by Cannon Royal Family,** 50 percent cotton percale/50 percent polyester, available in all bed linens; size of sofa, 84 by 42 by 27 inches high. **Gray Mist sheets by Cannon Royal Family** on ottoman, 50 percent cotton/50 percent polyester; **Criss Cross Ottoman,** 24 inches square, 16 inches high on casters; Modern Top Inc.—Custom Upholstery (T), 40-44 24th St., Long Island City, NY 11101. **Oval Directoire burl wood table by Mellrose House,** 20 by 26 by 28 inches high; **Washington Console table by Mirak,** 58 by 15 34 by 35 inches high, black granite top, black metal base; **white beaumotte stone lamp with brass shade and blackwood lamp with brass shade by Mirak**—Luten Clarey Stern Inc. (T), 1059 Third Ave., New York 10021. **Miniature trunk on console table, 19th-c. ivory box with paws on burled wood table, pottery pear and apple on mantel, small silver clock on bedside, silver-plate box, red Indian box, wooden compote**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Framed artwork on mantel and burled table, unframed original pen-and-ink with gouache by artist Florence Jacobsen**—Marcoleo (R), 1295 First Ave., New York 10021. **Orbis lamp on bedside table by Ron Rezek,** cast-aluminum base in flat black, brass and stainless rotating arm in flat black, low voltage halogen bulb—Artemide Inc. (M), IDCNY, 528 Center 1, 30-30 Thompson Ave., Long Island City, NY 11101. **French 19th-c. cast-iron garden planter** in fireplace, $600; **birch bed tray,** pale pine finish, $180—Limited Editions (R,T), 253 E. 72nd St., New York 10021. **Herringbone placement,** 100 percent linen, $10; **embroidered napkin,** 100 percent linen, $11.50—D.F. Sanders (R), 952 Madison Ave., New York 10021. **Stainless-steel coffee press designed by Aldo Rossi,** $95; **Tuxedo cup, saucer and fruit plate designed by Gwathmey & Seigel,** $38; **fruit plate,** $20; **ceramic salt and pepper in neoprene stand designed by Time Studio,** $30; **hand-blown crystal egg cup designed by Per Lutken,** $20; **hand-blown glass bud vases,** $12 each—Sointu (R), 20 E. 69th St., New York 10021. **Beautyrest ™ Royalty full mattress and boxspring by Simmons; Innerspring full set,** $429—Kleinsleep®, 962 Third Ave., New York 10022; Simmons USA (M), PO Box 105032, Atlanta, GA 30348. **Trompe l'oeil painting of wall over mantel by artist/painter Silvere Boureau**—Silvere Boureau, 108 Wooster St., New York 10012. **Pleated polyester shade,** solarized against heat, sheer yet opaque for privacy, custom sizes in many colors—Abbey Shade (R,T), 1336 Second Ave., New York 10021. **Palazzo full comforter on bed, flat sheet and fitted sheet on bed,** 50 percent cotton percale/50 percent polyester; all bed linens available. **Sheeting:** Palazzo, Gray Mist, White, 50 percent cotton percale/50 percent polyester, Cannon Royal Family. Wall draperies: One queen equals 40 inches of drapery, White sheeting. One king equals 12 yards of 10-inch-wide Gray Mist border. One king equals 36 yards of 3-inch-wide Gray Mist border. Box pleat dust ruffle: two twin, White sheeting. Tie back drapery and valance around bed (full size) white sheeting: 2 queen size; Gray Mist borders. Ottoman: one twin, Gray Mist. Sofa: two full, one queen, Palazzo. Pillows on sofa: one twin, Palazzo. **All sheeting**—Cannon Mills (M), 1271 Avenue of the Americas, New York, 10020; (800) 237-3209 for information and orders.

●*Pages 66 and 67: Designer:* Honora Haley Hillier, H.H.H. Designs, Boston, MA. **Queen painted bed with blanket roll** is a copy of a Sheraton Field bed, New England c. 1820, without decorative paint, $16,000; send $4 for catalog and further information—Leonard Antiques Inc. (R,T), 600 B Tauton Ave., US Route 44, Seekonk, MA 02771. **Painted decoration on bed by Anne Brown,** Brookline, MA. **Bellingham Roses Portuguese needlepoint rug,** 6 by 9 feet, part of custom program—Tapis International (T), Boston Design Center, Suite 439, Boston, MA 02210. **All workroom labor**—Paul Brown Inc. (T), 306 Stuart St., Boston, MA 02116. **Pair of white linen heart-shaped handmade boudoir pillows,** $50 to $75, one of a kind antique pillow on slipper chair, $150 to $225—Domain (R), 7 Newbury St., Boston, MA 021161. **Chelsea House—Port Royal white porcelian swan; small covered artichoke box, two saucers from set of four cup and saucers, assorted colors by Mottahedeh**—Decorators Walk (T), Boston Design Center, 1 Design Center Place, Suite 100, Boston, MA 02210. **Collection of three botanical prints** c. 1850 from a horticulture journal; **Victorian papier mâché tray table, black round Victorian silk needlepoint pillow c. 1860, English brocade silk pillow c. 1740, peach, French tole planter #1-APA37, French asparagus plate c. 1880**—The Best of Europe, Boston Design Center (T), 1 Design Center Place, Suite 339, Boston, MA 02210. **Blue and white garden seat**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Wilcox silverplate jewel box #1028** on garden seat, $185; **bronze and ormolu clock set #3739, set of three Ridgeway desert plates #WC15RB,** $2,200; **silver picture frame #N-135-11,** $60; **brown velvet and needlepoint pillow**—Marcoz Inc. (R,T), 177 Newbury St., Boston, MA 02116. **Custom-made pink model vase lamp** with oiled and shellacked pleated shade, $230; **shade,** $160—Blanche P. Field Inc. (R,T), 569 Boylston St., Boston, MA 02116. **Pair of Chinese export dessert plates,** $195; **pair of blue and white Staffordshire plates,** $50 each—The March Hare Ltd. (R,T), 170 Newbury St., Boston, MA 02116. **Pair of porcelain plates** *(bottom),* $65 each—Winham Cross Antiques (R,T), 232 Newbury St., Boston, MA 02116. **Slipcovers** on tufted back slipper chair and wing chair—Partners In Design, 23 Pleasant St., Newton Center, Newton, MA 02195. **Brighton Rock #F389 fabric** on slipcovered wing chair, 100 percent cotton, aquamarine and white, $13.50 per yard; **contrast welting** on wicker furniture, chair-seat cushions, wing chair; **"Brighton Rock" #F389 fabric,** 100 percent cotton, sugar pink/white, $13.50 per yard; **plain gimp Rose #02114; Sapphire #020107 window treatment edging,** $2.50 per yard; **Sapphire #020107 cord tie-backs,** $25 per pair; **Rose #020114 tassel tie-backs,** $70 per pair; **bed hanging and dust ruffle edged in plain gimp rose #020114,** $2.50 per yard; (800) 223-6917 for information, catalog, $4—Laura Ashley (R), 1300 McCarthur Blvd., Mahwah, NJ 07430; (800) 223-6917. **Slipcover** on camelback sofa made by Francine Ravelson, 14 Rockview Rd., Milton, MA 02816. **Antique wicker restoration**—The Collector (R), 135 Cypress St., Brookline, MA 02146. **Black Chinese reproduction porcelain temple jar lamps,** $350 each—Hilary House (R,T), 86 Chestnut St., Boston, MA 02018. **Collection of watercolor drawings (4) by Vera Argentini** from a series of 100 in gold-leaf frames, 8½ by 10½ inches, $80 each; **individually designed and hand-woven throw by Lilian,** pink and ivory mohair, wool, cotton and silk, custom coloring available, $485; **hand-painted round basket by Apple,** $35—La Ruche (R), 174 Newbury St., Boston, MA 02116. **Somma Supreme flotation mattress** with double thick padding, cylinder water-filled core, adjustable in firmness, full-size mattress and orthopedic foun-

(Continued on page 116)

PRODUCT INFORMATION

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dation, suggested retail $599; call (800) 227-6662 for further information—Dial-A-Mattres, 32-46 Steinway St., Astoria, NY 11103; (212) 628-8727. Somma Mattress Co., 3760 Union Pacific Ave., Los Angeles, CA 90023; (800) 227-6662. **Pillows** on bed filled with Dupont Quallofirm, treated with Stayfresh. **Sheet patterns used:** "Impressionism" by Eileen West for Utica. 200-thread count, 100 percent no-iron cotton, available in sheets, pillowcases, tailored sham, boxpleat bedskirt, boudoir pillow, square pillow and neckroll; "Eileen's Lace" by Eileen West for Utica. 200-thread count, 100 percent no-iron cotton, available in white w/blue ribbon and bone w/pink ribbon, available in sheets, pillowcases, ruffled shams, comforter, ruffled bedskirt, breakfast pillows, square pillows and neckroll pillows. Solids used: Alabaster, Mint, Cornflower, Pink by Utica for Stevens, 50 percent combed cotton, 50 percent Kodel polyester, sheets, comforter, shams, bedskirts, bedspreads. Bed canopy and ruffled valance: five full flats, Impressionism. Bed canopy (inside lining and backdrops): seven full fitted, Impressionism. White lace edging on ruffled valance: (white lace taken from trim of flat sheet), eight king flat, Eileen's Lace. Dust ruffle with lace edging: three queen flat, Impressionism, seven king flat, Eileen's Lace. Bay window alcove treatment: two queen flat (valance), Impressionism, two king flat (side panels), Impressionism. Side windows: two full flat (valance), Impressionism, two king flat (side panels), Impressionism. Wicker chair seat cushion and ottoman: one queen flat, Impressionism. Camelback sofa: two king flat, Cornflower. 36" round skirted table: one king flat, Cornflower. Footbench: one twin, Alabaster, Cornflower, Mint; 2½-inch-wide stripes sewn together taken from twin sheets. *Note:* Eileen's Lace sheeting left over from taking off the lace trim can be used to line the valance, draperies, dust ruffle. All sheeting by Utica for Stevens (M), 1185 Avenue of the Americas, New York 10036.

HER GRANDFATHER'S COTTAGE

●*Pages 68 and 69:* **Cheltenham love seat #7106,** 67 by 35 by 33 inches high, arm height 26 inches, $2,095, in fabric shown; **pair of Somerset chairs #7097,** 22 by 32 by 31 inches high, $1,295 each, in fabric shown; **Leeds bench #7073,** 42 by 18 by 16 inches high, $395, in fabric shown; Laura Ashley Upholstered Furniture Collection—Bridgeford Furniture Co. (M), PO Box 1314, Morganton, NC 28655; write for nearest store. **Southampton wicker club chair #765106,** 36½ by 32 by 35½ inches, without cushion, $430; **Southampton wicker ottoman #765206,** 31 by 20 by 17½ inches high, without cushion, $196; **wicker checked bistro side tables,** green or rose, $97, Southampton Collection—Palecek (M), PO Box 225, Station A, Richmond, CA 94808; write for nearest store. **Fabrics:** Charleston Grapes #F985 on Cheltenham loveseat, 100 percent linen, 55 inches wide, multirose, $27.50 per yard; Waves #F993 on Leeds Bench, 100 percent cotton, 48 inches wide, straw/cream, $13.50 per yard; Queen Mary #F999 on wicker chair and ottoman, 100 percent linen, jade, $27.50 per yard; Waves on pillow, 100 percent cotton, 48 inches wide, pink, $13.50 per yard; curtain valance fabric and Somerset chair border fabric: Charleston Border #F986, 100 percent linen, 22½ inches wide, rose, $20 per yard; Bloomsbury Collection by Laura Ashley—Laura Ashley (R). For information, mail order and catalog requests call (800) 223-6917. Laura Ashley Shops throughout the country include: 714 Madison Ave., New York 10021; 2042 Northern Blvd., Americana Shopping Center, Manhasset, NY 11030; The Mall at Short Hills, Short Hills, NJ 07078; Riverside Square Mall/Route 4, Hackensack, NJ 07601; 696 White Plains Rd., Scarsdale, NY 10583; 85 Main St., Westport, CT 06880; 83 Newbury St., Boston, MA 02116; 224 Oakbrook Center, Oakbrook, IL 60521; 11822 Fair Oaks Mall, Fairfax, VA 22033; 1171 Broadway Plaza, Walnut Creek, CA 94596; South Coast Plaza #2255, 333 Bristol St., Costa Mesa, CA 92626; 18 Hazelton Ave., Toronto, Ontario, Canada M5R 2E2. **Erin #5 Alabaster solid fabric** on Somerset chair, 50 percent cotton/50 percent linen, 58 inches wide, $12 per yard—PR Dept., 295 Fifth Ave., Suite 518, New York 10016; contact for nearest store. Ready-made 15½-inch-square piped cushion covers, $25 each: Bloomsbury #511, 100 percent cotton, pink/straw, rose chintz #525 on sofa; Cowslip chintz #525 on chairs, Emma #511, multi straw/cream on chair—Laura Ashley (R,M.O.); (800) 223-6917, catalog through mail. **Wall mural and screen by Sara Nesbitt,** many painted finishes and custom muraling available—Sara Nesbitt Design (R), 122 Garden St., Hoboken, NJ 07030 (201) 792-3127. **Antique 19th.-c. steel rope table with marble top—**Yale R. Burge (T), 305 E. 63rd St., New York 10021. **Sisal graphics rug,** 4 by 6 feet, $49—ABC Carpets (R), 888 Broadway, New York 10003. **Handmade wood lamp with painted wood shade by R. T. Hill,** $300 postage included—R. T. Hill (R,MO), 11 Ridgefield Rd., Wilton, CT 06897 (203) 762-3557. **Rose medium ginger jar lamp with Emma pleated shade,** $80—Laura Ashley (R,MO); (800) 223-6917. **Damariscotta bowl** (on coffee table) **and antique wooden plant stand**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Small blue antique bench** (as side table)—Judith & James Milne Antiques (R), 506 E. 74th St., New York 10021. **Basket on bench and woven-rope plant stand**—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Antique painting on easel, small woven stool**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York, NY 10021. **Antique painted table** (holding paints)—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Antique birdcage**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **White birch basket #12F,** 15 inches high, $22; available by mail, catalog—Adirondack Store & Gallery (R), 109 Saranac Ave., Lake Placid, NY 12946. **Yellow balustraded vase**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021.

●*Pages 70 and 71:* **Sisal mat**—ABC Carpets (R), 888 Broadway, New York 10003. **Antique steel rope coffee table**—Yale R. Burge (T), 305 E. 63rd St., New York 10021. **Damariscotta bowl handmade by Rhonda Reidman,** 6 by 10 inches wide, $82—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Pastel bowls on mantel,** $15, $11.50, $10.50—Dalmac Inc. (M), 200 Franklin Ave., Midland Park, NJ 07432; write for nearest store. **Voluta Magnifica shell,** $30—The Collector's Cabinet (R), 153 E. 57th St., New York 10022. **Antique pine capital bracket** (one of pair), $550— Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., NYC 10021.

●*Pages 72 and 73:* **West Wind F963 fabric** on dining chairs, 100 percent linen, 55 inches wide, $27.50 per yard; **Queen Mary F999,** on dining chair cushions and foreground chair 100 percent linen, terra-cotta, 55 inches wide, $27.50 per yard; **"Charleston Border" F986 window valance,** 100 percent linen, 22½ inches wide, multi-gray, $20 per yard (also available as made to measure pelmet); **"Cirque Stripe" F782** curtain fabric, 100 percent cotton, 48 inches wide, $13.50 per yard, all Laura Ashley Bloomsbury Collection—Laura Ashley (R). For information, mail order and catalog requests call (800) 223-6917. **Majolica plates, dishes, bowls,** $50 to $350; **placemats,** $48 each—MacKenzie-Childs Ltd. (M), Aurora, New York 13026; write for nearest store. **Hand-painted antique buffet**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Antique metal planter with lid,** $360—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Pale pink teapot,** $46.50; **Large teacups and saucers,** gray, pink, yellow, $23 each; **pale blue bowl,** $11.50—Dalmac Inc. (M), 200 Franklin Ave., Midland Park, NJ 07432; write for nearest store. **Astrolabe in bronze,** 15½ inches high, $285 (F.O.B.)—Florentine Craftsman (R,MO), 46-24 28th St., Long Island City, NY 11101; **Half-round green hand-painted table,** $1,500—Limited Editions (R), 253 E. 72nd St., New York 10021. **Amy Pleadwell watercolor,** $875—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021.

●*Pages 74 and 75:* **"Bloomsbury" F954** on dressing table, 100 percent cotton, pink/straw, 48 inches wide, $14.50 per yard; **"Charleston Grapes" F985,** 100 percent linen, 55 inches wide, multi-gray, $27.50 per yard; **"Waves" F993** on slipcovered ottoman, 100 percent cotton, 48 inches wide, pink, $13.50 per yard; **"Waves" F993 wallpaper,** 21 inches wide, Straw/creme, vinyl-coated, $23.50 per roll; **lace panels #773,** 60 by 90 inches, $75 each, all from Laura Ashley Bloomsbury Collection; **"Emma" pillowcases 646,** 100 percent cotton, $38 per pair; **Queen flat and fitted sheets,** $54 each; **"Emma" and "Aquamarine" throw pillowcases,** 15½ inches square, $25 each; **"Palmetto" dust ruffle,** queen, $75—Laura Ashley; (800) 223-6917. **Antique wood and glass screen,** $625—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Jefferson Stripes 22A Woodard Weave area rug,** 9 by 12 feet, $1,188—Thos. K. Woodard (R), 835 Madison Ave., New York 10021; catalog, $5. **Antique quilt "postuge" #2738,** $1,350—Judi Boisson (R), 4 E. 82 nd St., 3F, New York 10028 (by appointment only; 89 Main St., Westport, CT 06880; 28C Jobs Lane, Southampton, NY 11968.) **Antique painted vanity mirror, blue painted chair, antique hand-painted chest of drawers**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Antique wicker suitcases,** $300 and $200; **girls panama hat,** $65; **leather gloves,** $40—Hoffman/Starr Antiques (R), 236 E. 80th St., New York 10021. **Dressing table accessories**—Alix & Alexis Inc. (R), 956 Lexington Ave., New York 10021. **Antique and reproduction linen towels**—Earthly Pleasures (R), 610 N. Maple Ave., Hohokus, NJ 07423. **Wallpapering and painting**—Urban Interiors, Inc. (212) 415-4140.

WICKER REVIVAL

●*Pages 76 and 77:* **Tea house**—Ladew Topiary Gardens, 3535 Jarretsville Pike, Monkton, MD 21111; (301) 557-9466. **Umbrella table #8142,** with or without hole, 42 inches in diameter, $299; **highback Lloyd Loom chairs #8012,** 20 by 18 by 16½ inches high, $369; **love seat #8050,** 38 by 18 by 16½ inches high, $499—Lloyd®/Flanders, 3010 Tenth St., Menominee, MI 49858; (800) 526-9894. **Creamware, assorted antique English accessories excluding lusterware teaset**—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Shell-motif antique pink bordered lusterware teaset**—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Tablecloth,** draped over love seat, many styles available, new and antique—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Tablecloth,** many fine antique linens and pillows available—Françoise Nunnalé (R), 105 W. 55th St., #6-A, New York 10019; by appointment only; (212) 246-4281, no collect calls.

●*Pages 78 and 79:* Painted backdrop; custom painting with wide variety of options—Ross Madole Painted Objects, P.O. Box 478, Old Chelsea Station, New York 10011; 212-691-8940. **Love seat #4010-33,** 59 by 32½ by 33 inches high (inside, 49 by 24 by 18½ inches high), arm height 24½ inches, seat height 18½ inches, Aged Dark Brown, $1,320; **weathered shutter-green cocktail table #4017-01,** 36½ by 21½ by 18 inches high, aged dark brown, aged natural, weathered green, pewter blue, white—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; write for nearest store. Lisadell exclusive screen print chintz floral on pillow, 100 percent glazed cotton, 36 inch repeat, seven colorways—45742 to 45748, printed in England—Stroheim & Romann (T), 155 E. 56th St., New York 10022. **MacArthur table,** 18½ inch diameter, 24 inches high, genuine wicker with classic old New England styling and vegetable-dyed accents, $310—Typhoon International (M), 121 Ninth St., San Francisco, CA 94103; call (415) 621-5480 for information. **End Table #9410-22,** 23 by 29 by 26 inches high; standard finishes: willow, bark, also available in white, barn red, adirondack grain (plus $36), The America Collection, $432—Lane/Venture (R), P.O. Box 1029, Conover, NC 28613; call (704) 328-2352 for nearest store. Teapot, cups and saucers, cream pitcher, plate, all antiques—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Chair hand woven of split 6mm core rattan** with bun feet, sealed and lacquered, 35 inches high, seat 20 inches square, natural finish only—Pier 1 Imports Inc. (R), 301 Commerce Street, Suite 600, Fort Worth, TX 76102; write for nearest store or call (817) 878-8000. Lomire 1" **stripe fabric on seat cushion,** 100 percent cotton sateen, Scotchgarded, other colors available; Kanvastex **back cushion,** 100 percent cotton duck—Covington Fabrics (M), 267 Fifth Ave., New York 10016. Available nationwide at House of Fabrics, Inc./So-Fro Fabrics. Call 1-800-862-7256 for nearest store. **Venus lounge chair,** camelback design with attached channel-back cushion, 32½ by 35 by 30 inches high, handwoven wicker with ¼ inch diameter rattan core, natural, $1,000; ottoman, loveseat, coffee table, dining

table, chairs available—Brown Jordan Co. (R,T), 1305 Progress Road, Suffolk, VA 23434. *Bottom left:* **Twin chaise #704** with right or left arm, 86 by 50 by 27 inches high, accommodates a twin mattress, pickled or natural finish, $2,000; frame only, $1,400—The Trading Company (M), P.O. Box 6191, Vero Beach, FL 32960, call (305) 567-7769 for nearest store; available at Frank T. Lincoln Interiors (R), 1321 Oyster Bay Road, East Norwich, New York 11732; (516) 922-8081. Correct comfort mattress premium line from Stearns & Foster (M), 1300 E. 9th St., Cleveland, OH 44114, at fine stores. Marsden #8618 Aqua floral fabric covering mattress and pillow, 100 percent glazed cotton chintz, other colorways, DuPont Teflon coated—Cyrus Clark (M), 267 Fifth Ave., New York 10016.

●*Pages 80 and 81:* **Painted backdrop,** call or write about commissions; will customize to suit you—Becky Franco, 58 Richards Road, Port Washington, NY 11050. **Tarah Chair,** handwoven wicker with steel frame from the Phillipines, 32 by 33 by 40 inches high, off-white, natural, From the Four Corners collection, $425—Thomasville Furniture Industries Inc. (R), P.O. Box 339, Thomasville, NC 27360; 1-800-225-0265. Floral chintz **pillow fabric**—Cyrus Clark (M,R), 26 Fifth Ave., 5th fl., New York 10016; write for nearest store. **Birdcage**—Pierre Deux (R), 369 Bleecker St., New York 10012. **Bird**—Bird Jungle, 401 Bleecker St., New York 10014. **Bombay 3-drawer chest #5100,** shaped front with metal drawer guides, woven wicker core, 36 by 22 by 31 inches high, dustproofed, white, natural, stained (brownish), $625; **wicker occasional chair #1070** with roll arm with matching duck cushions, 24 by 26 by 34 inches high, twelve lacquer colors, seafoam, $375—O-Asian Designs, Inc. (R), 1100 W. Walnut, Compton, CA 90020; check stores near you or write for store information. **Hexagonal table** with rattan core and frame, 28 by 22 inches high, Napoleon's Winter Garden collection, made in Hong Kong by expert craftsmen, $310—Un Jardin En Plus (R), 425 Fairfield Ave., Stamford, CT 06942; write or call (203) 357-1608, buying information: Henri or Sophie. **Chair #410-44,** 31 by 38 by 32 inches high; matching throw pillows available, small or large with ruffle, standard finishes: willow, bark, also available in white, barn red, Adirondack grain (plus $36), Lane/Venture's America Collection, $672 to $840 depending on fabric—Lane/Venture (R), P.O. Box 1029, Conover, NC 28613; call (704) 328-2352 for nearest store. Woven wicker checked **bistro chair** with rattan base, light blue, also rose, dark blue, brown, $249; **white bistro plant stand,** natural, white, black, red, gray, plum, blue, green, turquoise, yellow, Santa Fe Rose, gray jade, shell coral—Palecek (R), PO Box 225, Station A, Richmond, CA 94808. Lisadell exclusive screen **print chintz floral on pillow,** 100% glazed cotton, 36 inch repeat, seven colorways-45742 to 45748, printed in England—Stroheim & Romann (T), 155 E. 56th St., New York 10022. **Striped fabric on cushion,** 100 percent cotton duck—Covington Fabrics (M), 267 Fifth Ave., New York 10016. *Top left:* **Woven Rattan Steamer chair** designed by Jay Spectre, 36 x 38 x 30½ inches high, can be covered in any fabric, price ranges: $886 (basic grade) to $1,459 (leather); Scotchgarded cotton as shown, $905; eighteen pieces comprise this collection, a continuation of the 20th Century Collection—Century Furniture Co. (R), PO Box 608, Hickory, NC 28603; call (800) 852-5552 for store information.

A TOWER HOUSE COME TRUE

●*Pages 82 to 85: Architect:* Mark Simon, AIA; *project manager:* Leonard J. Wyeth, AIA, Centerbrook, Box 409, Essex, CT 06426. *Engineers:* Besler Gibler Norden, 130 Elm St., Old Saybrook, CT 06475. *Contractor:* M. Clarke Smith, 493 Highway, Southampton, NY 11968. *Size of lot:* 37,200 square feet. *Size of studio:* 1,300 square feet. *Foundation:* pier foundation. *Framing:* wood. *Insulation:* Fiberglass Tower, Toledo, OH 43659. *Tower roof:* lead-coated copper. *Exterior walls and roof:* red cedar shingles. *Latticework and trim:* red cedar. **Windows by Pella and Palmore**—Pella Windows (M), 952 Route 202, Branchville, NJ 07826. **Piano key skylights**—custom-made by M. Clarke Smith. **Paint**—Benjamin Moore (M), Chestnut Ridge Rd., Montvale, NJ 07645. **Lighting**—CJ lighting (M), 101 Dupont St., Plainview, NY 11803. **Downlights**—Halo (M), lighting division of Mc-Graw Edison, 400 Busse Rd., Elkgrove Village, IL 60007. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134. **Baby grand piano,** in studio—Baldwin Piano & Organ Co. (M), 421 Wards Corner Rd., Loveland, OH 45140.

SIMPLY DELICIOUS

●*Page 91:* **Yellow spatterware luncheon plates #1972,** on chairs—Bennington Potters Inc. (R,T), 324 County St., Bennington, VT 05201.

●*Page 92:* **Yellow and white dish towel, blue and white plaid napkins**—Ad Hoc Softwares (R), 410 West Broadway, New York 10012.

●*Pages 94 and 95, (top):* **Antique runner,** on back of wicker love seat—Alice Underground (R), 380 Columbus Ave., New York 10024. *Bottom left:* **Antique lace runner,** on bench—Gear Stores Inc. (R), 110 Seventh Ave., New York 10011. **Pink napkin**—Ad Hoc Softwares (R), 410 West Broadway, New York 10012. **Blue linen napkins**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.■

DECORATING WITH SHEETS: A PRIMER

Continued from page 67

Ready to decorate with sheets? Before you begin, here are some tips to help you create some of the effects on pages 58 to 67 or start your own projects.

Using sheets gives you a couple of head starts. First of all, you've been living with sheets all your life, so you know approximately how much fabric is in them. You can even take sheets you have and drape them over furniture to see about how much you need to buy. Of course, you still have to measure carefully.

Second, when you choose a sheet pattern you're opening yourself up to coordinates that are easy to find and adapt. Many sheets have a main design on the flat sheet, and an adaptation of that design on the fitted sheet. In the room on page 60 Bill Blass borders fitted sheet shades with strips of the flat sheet pattern. Honora Haley Hillier (page 66) covers a canopy in the flat sheet pattern, then lines it and backs the whole bed with the companion sheet. There are also solid colors to match each pattern—often several. And some patterns even have their own trimmings, which can be detached from one edge and added on elsewhere.

If you don't sew or just don't want perfectly tailored slipcovers, there are many ways to use sheets without ever touching a needle. A sheet cut to size and hemmed can be draped, wrapped or tied to give a new look to a chair, chair cushion or table.

Sheet companies are offering help. Martex has a free brochure, *Decorating with Sheets,* and three videos, *Decorating with Sheets, Decorating Your First Home* and *Your At Home Wedding* ($9.95 each). To order, write WestPoint Pepperell, Dept. HB787, 1221 Avenue of the Americas, New York, NY 10020. For *Surroundings: A Portfolio of How-To Design Ideas for the Home,* send $4.95 to Wamsutta Pacific Home Products, Attn.: Rebecca Pierce, 111 W. 40th St., New York, NY 10018.

We've given the approximate number of sheets needed to cover the furniture, walls and windows in the rooms we've shown. But your furniture and rooms are going to be different. Before you go out and buy anything, carefully measure what you intend to cover. Then use the yardage equivalents below to determine how many sheets to buy, and in what sizes. Be sure to take into account hemming, shrinkage, pattern repeats and trims and borders you may want to snip. In some cases we've given border yields from the sheets we've used, but you can figure it out on your own: The amount of trimming on each sheet equals the length of the edge it covers. Buy all your sheets at once because dyelots may vary. It's better to be caught with too much fabric (that you may be able to find creative uses for) than too little.

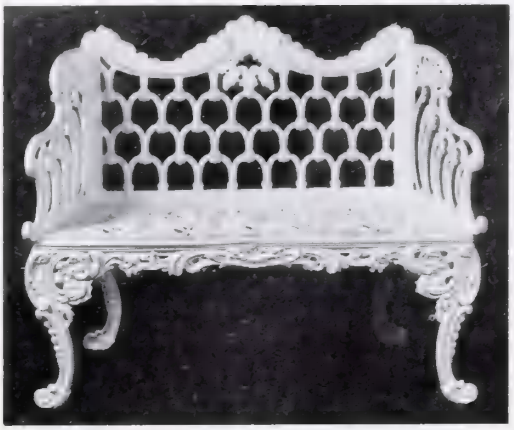
To make the fabric-covered screen on page 59, you will need: strips of pine (two inches wide by ¾ inch thick) cut to the size of the frame you wish to make; burlap or thin cardboard; sheets (we used half a queen sheet for each 20-by-72-inch panel); bonded polyester fiber or batting; thin, clear plastic (the kind cleaners use) and hinges. Build frames to desired size. Cut burlap or cardboard to size of one frame, maintaining squareness, and staple to both sides. Cover the panel with a thin layer of batting, to soften the edges of the frame. Wrap plastic around the panel. Cut a sheet to fit all the way around the panel with pattern in desired position. Sew ends together to create a tube of fabric snug enough to slide over and down the panel. (Because of the plastic, the sheet will slide easily into place.) Position seam on the panel's side edge. Staple top and bottom.

To add borders, staple one edge of border to top or bottom of panel, and lightly glue the other to the fabric. Repeat procedure for the desired number of panels, then hinge together.

YARDAGE EQUIVALENTS

A twin flat sheet (finished size with self-hem) measures 66 by 96 inches and is equivalent to 4½ yards of fabric 36 inches wide. A full flat sheet, 81 by 96 inches, equals 6 yards of 36-inch-wide fabric. Queen, 90 by 102 inches, seven yards. King, 108 by 102 inches, 8 yards. A standard pillowcase measures 20 by 30 inches and yields ¼ yard of fabric; a king pillowcase, 20 by 40 inches, one yard.■

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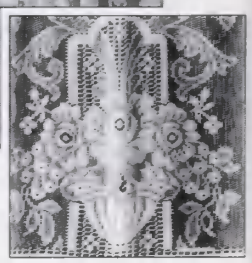


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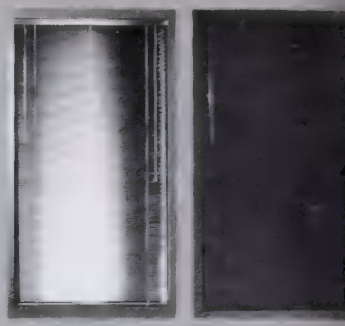
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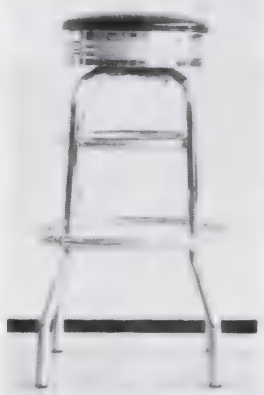
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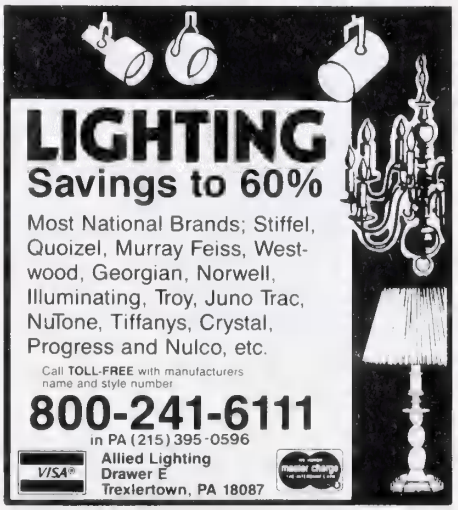
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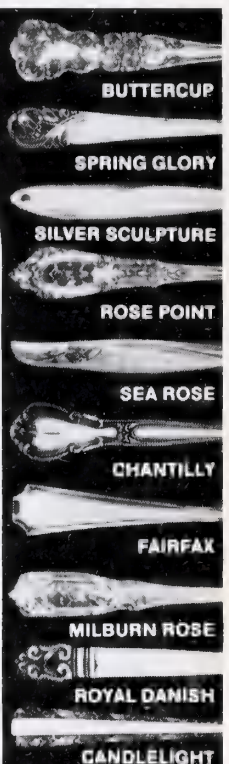
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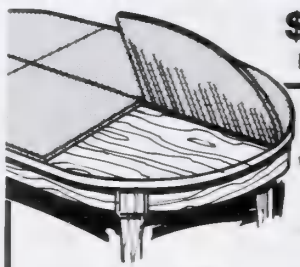
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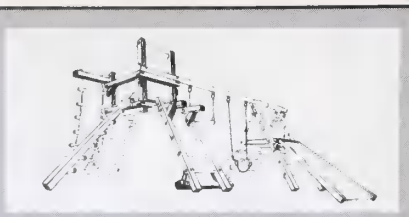
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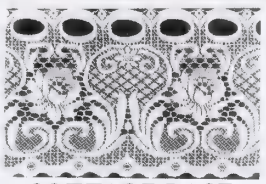
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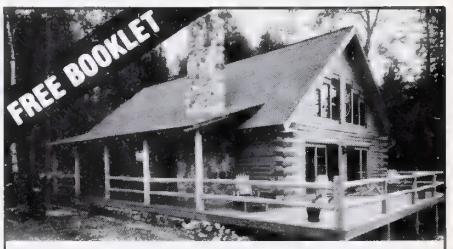
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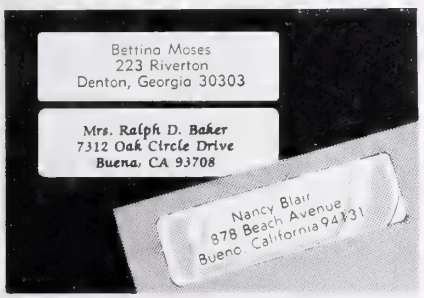


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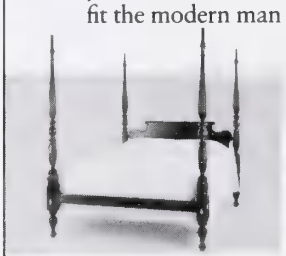
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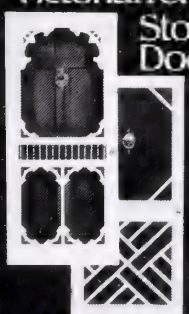


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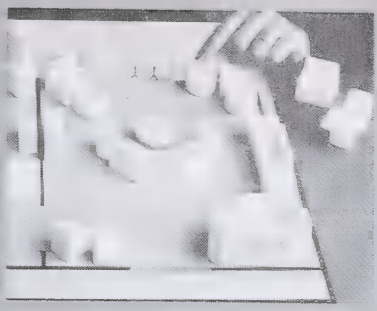
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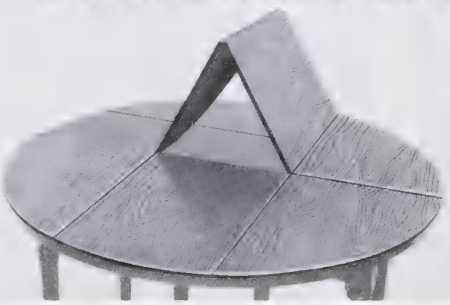


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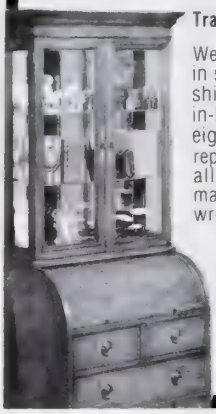
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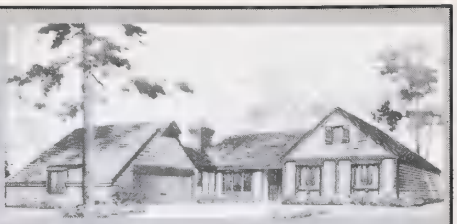
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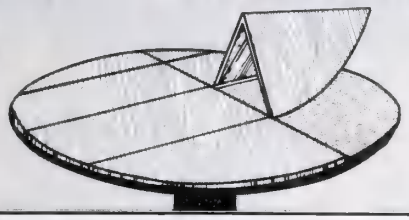
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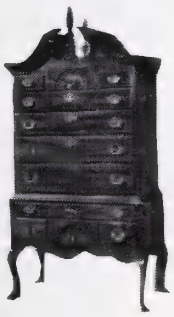
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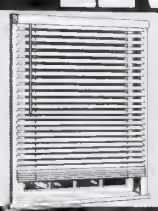
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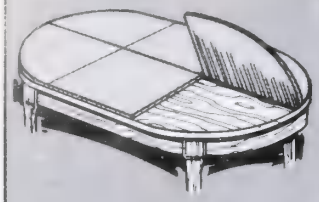
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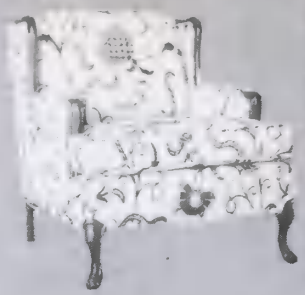


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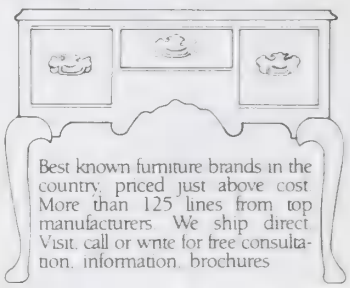
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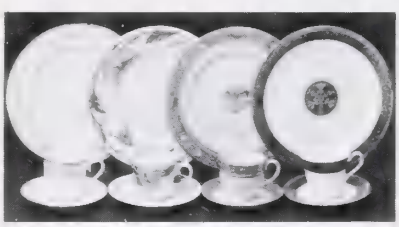
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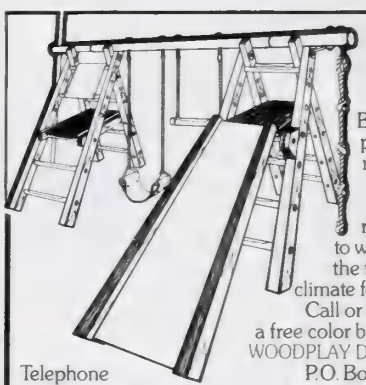
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☐ **My silver basket is 15 inches long and has English hallmarks that indicate it was made in the 18th century. What was served in such a basket with pierced designs?**
—Mrs. M.O., South Bend, Ind.



The pierced silver basket was popular in 18th-century England. Fruit and small cakes were served in it. Sometimes the basket was filled with fresh flowers with very short stems. The elaborate piercing, swing handle, claw feet and oval shape of your basket are typical of the style popular about 1750. Later baskets had less piercing, applied ornaments, or were made from lengths of shaped silver wire. An early English silver basket like yours is worth $3,000 to $4,000. It could be worth even more if the maker is well-known.

☐ **My grandmother owned this 15-inch-tall pottery figure labeled George Washington. It is very old, a bit crude, and the man doesn't look like Washington. What can you tell me about the age and the value?**
—L.C., Crafton, Pa.



In the days before photography it was often difficult to get an accurate portrait of a famous person. George Washington's name was well-known but his face was not. The potters in the Staffordshire district of England made many decorative figurines picturing religious and royal subjects. The public also wanted portrait figures of famous politicians and entertainers. Benjamin Franklin was well-known in Europe, and by the 1770s several different statues of him had been made. The Staffordshire potters continued to make Washington and Franklin figures until 1876. Often Washington's name was given to a figure that was obviously Franklin. Your figure of Franklin was made in the 1850s. Errors always attract collectors, and your figurine has been popular for many years. It now sells for about $350 to $500 and is so popular that copies have been made recently.

☐ **This mahogany magazine holder is about 22 inches long—too long to hold just one magazine and not long enough for two. Was it for newspapers or something else? What was kept in the drawer?**
—Mrs. I.H. Jr., Lake Charles, La.



You own a Canterbury, a music storage rack on wheels named for the archbishop of Canterbury. Early Canterburies were used for many purposes and even held dishes, silverware or large books. The curved top, rounded legs and brass castors are typical of music Canterburies that were in fashion about 1800. It was made to fit under a pianoforte. Large manuscripts were kept in the racks and small pieces were stored in the drawer. The Canterbury remained popular through the 1890s and is again in use. If your piece is old, it is worth about $1,000.

☐ **How old is this mahogany dining chair? Do you know where it was made?**
—Mrs. V.D., Ranier, Minn.



The simple scrolled arms, wide top rail and straight front legs are typical of dining room chairs made about 1840. Earlier chairs, dating from about 1810, had slightly curved sabre legs. The later chairs had more ornate arms and backs. This style was popular in England, where your chair would be known as a carver (probably named for the head of the house who carved the roast). A set of dining room chairs had one or two carvers or chairs with arms. About 1825 the straight turned leg became popular. The balloon back came into fashion in the 1850s. Chairs like yours were out of style for a number of years. The chair was popular in the United States from about 1840 to 1860. A mahogany chair of this style is worth $500 to $800.■

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By SYLVIA SUNDERLIN

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A 19th-century game table is polished after inlay of rare woods, ivory and mother-of-pearl has been restored by Rosine Green Associates, Inc.

David Adamusko, 1632 Maddux Lane, McLean, VA 22101; (703) 847-0728—Mr. Adamusko is a museum consultant who is experienced in furniture conservation. He repairs wooden furniture and restores delicate wood finishes and decorations of English, American and Oriental antiques, using the techniques of the original craftsmen. Contact him ahead of time for an appointment.

Antique Furniture Workroom, Inc., 225 E. 24th St., New York, NY 10010; (212) 683-0551—This firm, one of New York's oldest, restores 17th-, 18th- and 19th-century furniture. Experts replace fruitwood, missing shells, ivory or other materials in marquetry. Upholstering fine period chairs and settees and hand-rubbed French polishing are specialties.

Bauer Antiques, 1878 Union St., San Francisco, CA 94123; (415) 921-7656—European-trained craftsmen repair highly decorative Oriental and European antique furniture. They duplicate missing wood carvings and replace gold leaf, tortoiseshell, metal and ivory in antique boulle furniture. The firm also restores polychromed surfaces and other painted finishes, using an undercoat of gesso.

Carrison Restorations, Inc., 8494-F Signal Hill Rd., Manassas, VA 22110; (703) 369-6318—Mr. DiGiovanni does extensive furniture renovations for U.S. Government antique collections, embassies and private collectors. His craftsmen are expert in restoring veneer and inlays as well as many kinds of finish work.

Comstock House Antique Restoration, PO Box 85, 28 Comstock Ave., Ivoryton, CT 06442; (203) 767-2211—Trained by German craftsmen, Timothy D. Robin restores 18th- and 19th-century American furniture for private clients, dealers and historical societies. Mr. Robin replaces intricate inlay, stringing, banding and veneer. He also does considerable marquetry restoration. Contact him ahead of time for an appointment.

Joseph V. Farinella, 33 Beech Glen St., Boston, MA 02119; (617) 445-2937—Mr. Farinella is an expert in the restoration of painted furniture, such as mid-Victorian tables and chairs with trompe l'oeil painting, marbleizing, graining and other *faux* finishes. He also restores lacquered and painted clock cases and paints murals to a customer's order.

Gabriel & Stallings, Antique Restorations, 2218 Distribution Circle, Silver Spring, MD 20910; (301) 565-3841—Brian Stallings and a staff of experts work principally on English and American antiques. They do comprehensive repairs, including the replacement of veneer and wood and other materials for inlays. The firm also reupholsters antique chairs and sofas, advising clients, if needed, on the selection of appropriate textiles.

Rosine Green Associates, Inc., 45 Bartlett Crescent, Brookline, MA 02146; (617) 277-8368—Skilled artisans restore rare and difficult wood surfaces and decorations: japanned and decorated antique chests; mother-of-pearl inlay of large pieces and smaller, decorated boxes and chests; abalone, ivory and metal in antique boulle furniture. Restoring lacquer is a specialty. The firm invites inquiries from beyond the New England area.

Kohlmaier & Kohlmaier, 1018 Harmony St., New Orleans, LA 70115; (504) 895-6394—The firm's principal business is reproduction of fine antique furniture, but it also repairs marquetry and matches and replaces difficult veneer. Craftsmen are skilled in upholstery, giving attention to detailed handwork in restoring antique armchairs and sofas.

Ray Launay, Inc., 8935 Brookville Rd., Silver Spring, MD 20910; (301) 585-6490—This small firm has a reputation in the Capital area for quality restoration, including the conservation of many 18th-century furnishings in prominent government houses. One of the firm's specialties is replacing veneers and intricate inlays and doing French polishing.■

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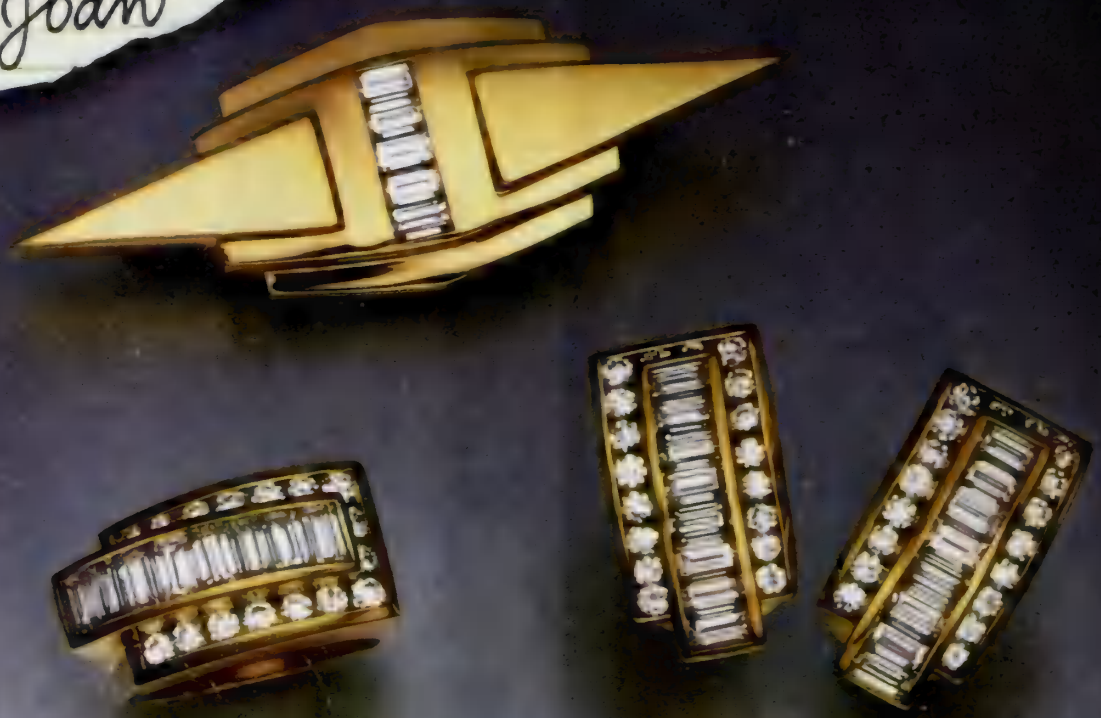
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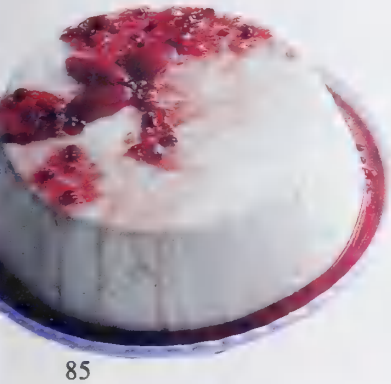
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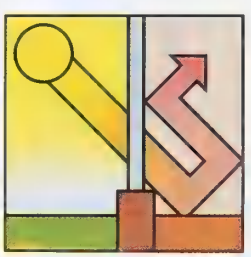
COVER PHOTOGRAPH: What next, after applying painted finishes to walls and floors? The plain white lampshade is the newest candidate for decoration, as shown by Luis P. Molina, who illuminates the craft in our cover story on pages 52 to 55. See how a room's fabric and a leap of imagination can inspire your own lampshade designs. French doors, Great American Salvage Co.; wicker chair, The Wicker Garden; the mohair throw, Sweet Nellie. Photograph by Tom McCavera.

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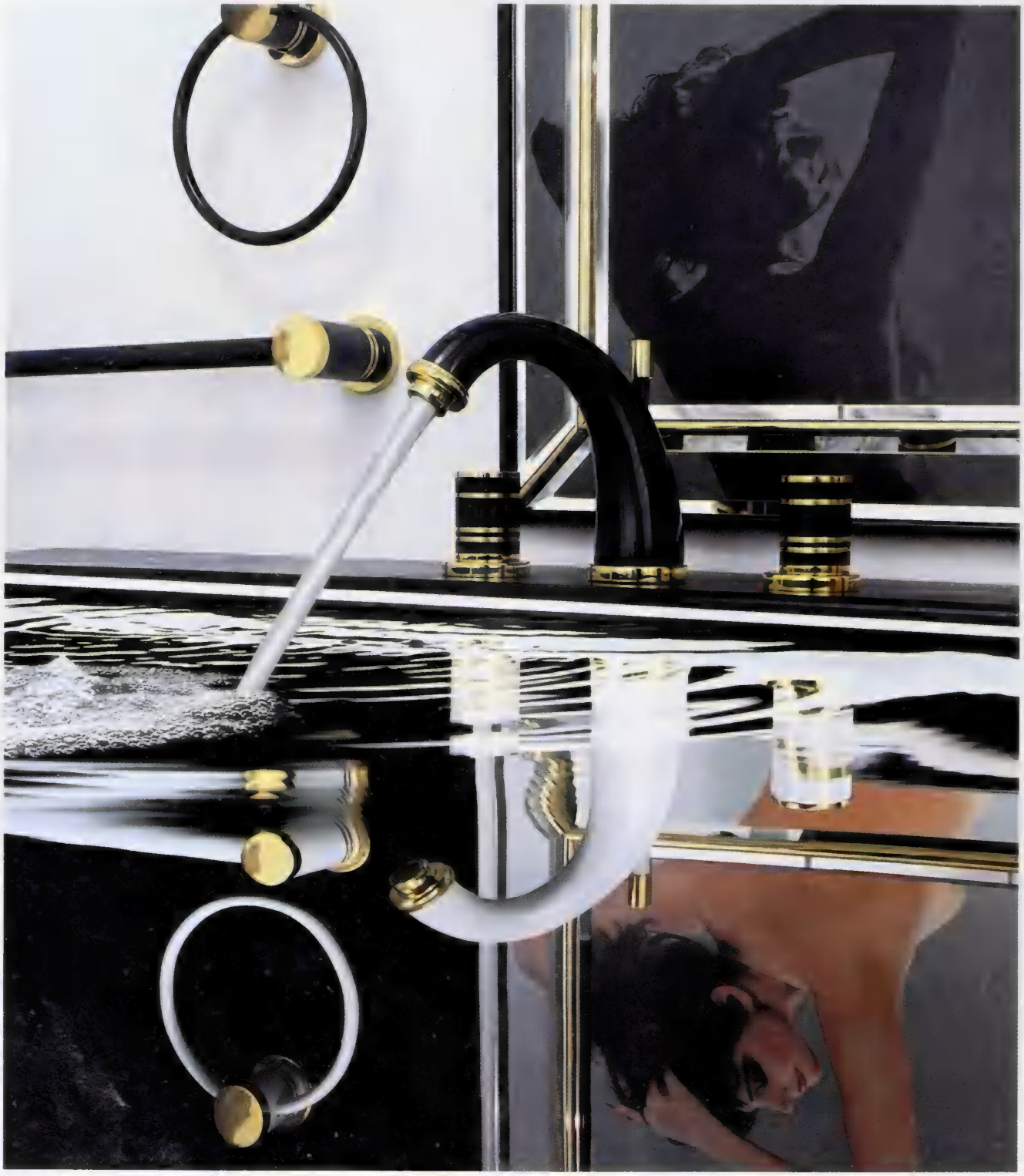
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THINKING ALOUD

"SIMPLE IS MY KEY WORD WHEN IT COMES TO FOOD, AND IT'S A SUMMER STYLE OF ENTERTAINING I EXTEND YEAR-ROUND"



LILO RAYMOND

As my family and friends know, I'm not one for spending a sunny August afternoon in the kitchen. I love having dinner parties and sharing the conviviality of food with friends, but I confess I'm rather partial to entertaining shortcuts. I'm happiest when I can have my cake—and *not* bake it too!

Luckily, my husband and I have discovered several real finds near our house in the country—takeout stores where we can get genuine "home-cooked" foods when we don't feel like cooking. Isn't it wonderful that there are more and more places like this all over the country? To streamline my entertaining, I like to plan my dinner menu around any number of simple but savory takeout main dishes and maybe an especially divine dessert. Then I'll have the fun of adding my own touches—garnishes from the fresh bounty of vegetables and greens at the local farm stand.

Simple is my key word when it comes to food, and it's a summer style of entertaining I extend year-round. In these busy times, every hostess has to be honest with herself. We simply can't do it all—all the time. We're not all gifted cooks, but we can put our best foot forward and spend time doing the part we enjoy most.

For instance, my joy is making things look pretty. Perhaps that reflects my penchant for decorating, but it's a real pleasure to invent interesting table "landscapes" and find unexpected ways to serve food. Sometimes bits of my collections will find their way to the table—ceramic rabbits or blue and white pottery filled with wildflowers.

Summer's easier tempo encourages us to experiment and have fun. A charming floral sheet might turn out to be the perfect fresh-looking tablecloth. A centerpiece can be as simple as a Dutch-style still life of peppers and eggplants, the making of tomorrow's ratatouille.

It's my feeling that guests respond to the inventive presentation of food almost as much as they respond to the dishes themselves. As my friend and cookbook author Lee Bailey says, "Food served with honest enthusiasm is always more welcome." He adds that "one of the easiest ways to ruin a meal is by overreaching." By that he means serving labor-intensive, pretentious food. The point of entertaining, after all, isn't to keep up with the Joneses; it's to gather together friends and share good times. The best chefs I know favor simple food when serving family and friends. I've found that to be memorable meals sometimes only need the addition of a loaf of great homemade bread or a vegetable dish at the height of its ripeness.

To me, coming from the Midwest, corn says summer, and I'm extremely picky when it comes to preparation. Corn needs to be absolutely fresh (I'm willing to make a special trip to the farm stand just for that purpose), and it has to be quickly cooked so the kernels are that perfect combination of crunchy and juicy.

Of course one of the easiest ways to turn any meal into a celebration is to bring it outside. I'm always the first to suggest a picnic, even if it's just an excursion to the beach to watch the sunset. I'll pack a basket full of hors d'oeuvres (it's easier than orchestrating a full-scale meal), and family or guests will have a chance to work up an appetite as we walk back for dinner.

When we do cook, more than likely dinner will be grilled outdoors with the men in charge. Isn't it terrific that men who studiously avoid the kitchen get great pleasure out of barbecuing?

Summer offers hundreds of excuses for a picnic, and nothing's better than the Fourth of July or Labor Day when the parade comes through town. One of my favorite parades takes place in the tiny town of Landgrove, Vt. Just as in a Norman Rockwell painting, there's a picnic afterwards in the town park where neighbors bring favorite dishes and everyone samples each other's specialties. Somehow the scene always makes me feel as if the clock has stopped in an earlier era. I'm reminded of pictures c. 1910.

What seems most old-fashioned about the experience, I suppose, is the time taken out to be just plain neighborly. In the 1980s, our lives are so full of places to go and things to do that we often overlook some of life's simpler pleasures. But in summer, there's no excuse not to savor the sunshine and long afternoons with family and good friends, building some happy memories.■

JoAnn Barwick

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ON DECORATING & DESIGN

"WE LOOK FOR PARADISE IN THE GARDEN, THAT RARIFIED, DISCIPLINED ORDER WE DON'T NECESSARILY FIND IN LIFE"

By JOHN F. SALADINO ——

I think gardening is something one comes to late in life. What happens is that after struggling for some 40 or more years to make the world the way you want it—and knowing it can never be—you turn to something more manageable in scale, hence the garden. And the garden for me is a reality that is in competition with the real world. It is an elysium, the sylvan plain. We look for paradise in the garden, that rarified, disciplined order we don't necessarily find in life.



Section of the Saladino demilune garden (from left): cosmos, gladiolus, nicotiana, cleome. The right border contains *Allium schoenoprasum.*

The garden, even the messiest-looking, has to do with one man's will over nature. And that brings me to another point. I really think that gardens are created by misanthropes! I probably enjoy the company of flowers sometimes more than I do the company of people. We love flowers, we endorse them. In return, they bloom, they make us happy. I always think, my God, this gnarled, odd-looking bulb (and I might add that I am a bulb man) . . . to take this dirty knob and stick it in the ground, to water it and make certain its feet are not in wet soil: It fills me with wonder. And with a little help, a little chemical help, such as Miracle-Gro, you can force lilies in the right situation to be like totems.

Lilies become a kind of microscopic view of society, because there are upper-class lilies, middle-class and blue-collar lilies. Day lilies, which unfortunately the Pilgrims brought here in the 17th century, now grow in orange splendor all over New England! And Asian hybrids, those stiff, middle-class lilies, are very proper; they would be bank tellers. Lilium, the great elegant rubrum and auratum lilies like 'Black Dragon' and the spectacular 'Imperial Silver,' are the aristocrats. When they open, in the one blossom there is the vision of paradise. And then there is the bouquet that is released when the sun sets. So they even have a presence at night.

Most Americans have a wrong impression that a garden is a sort of nasty little Victorian carpet that you lay out on the lawn, dig a little rectangle and then border it with trite wax-leaf begonias. That's not what a garden is. The greatest of gardens has to do with the combination of that which is man-made and that which is natural. To learn how to garden is something that most of us do on a trial and error basis. Vita Sackville-West said that to be a good gardener you have to be tenacious. That means you have to be cruel; when a plant doesn't do what it's supposed to do you rip it right out! This is hard for many people to do because plants become a kind of family.

It may take eight years to establish a garden that looks as though it didn't just come off the back of a station wagon from a visit to the nursery. I started this article by saying that I think gardening is something you come to after 40 because you are able to see your own mortality in the garden; if you plant a great garden, you may never see it mature in your lifetime. You plant it for the next generation. Of all the arts, gardening is the only one that is truly selfless. However, there's a lot of pleasure in it, and I find something therapeutic about bending over in the mud and getting my nails full of that good black stuff, and watching the miracle of the flowers grow and wither and become, in turn, fertilizer. So the garden makes us human.

Probably my favorite American garden is Filoli in Woodside, Calif., 25 minutes outside San Francisco. It is half-Italian, half-English, so you get architecture with flowers. It is the same type of garden you see at Sissinghurst, in England, and at Hidcote, which was designed by an American—a great Anglophile—who moved to England because the climate is more forgiving there. Lawrence Johnston created the idea of the garden as a series of exterior rooms, and you experience those gardens sequentially, just like walking through a great house. There are rooms of red flowers and those that have only Mediterranean plants, all silver and gray. Then there are areas of water, areas of repose and agitation.

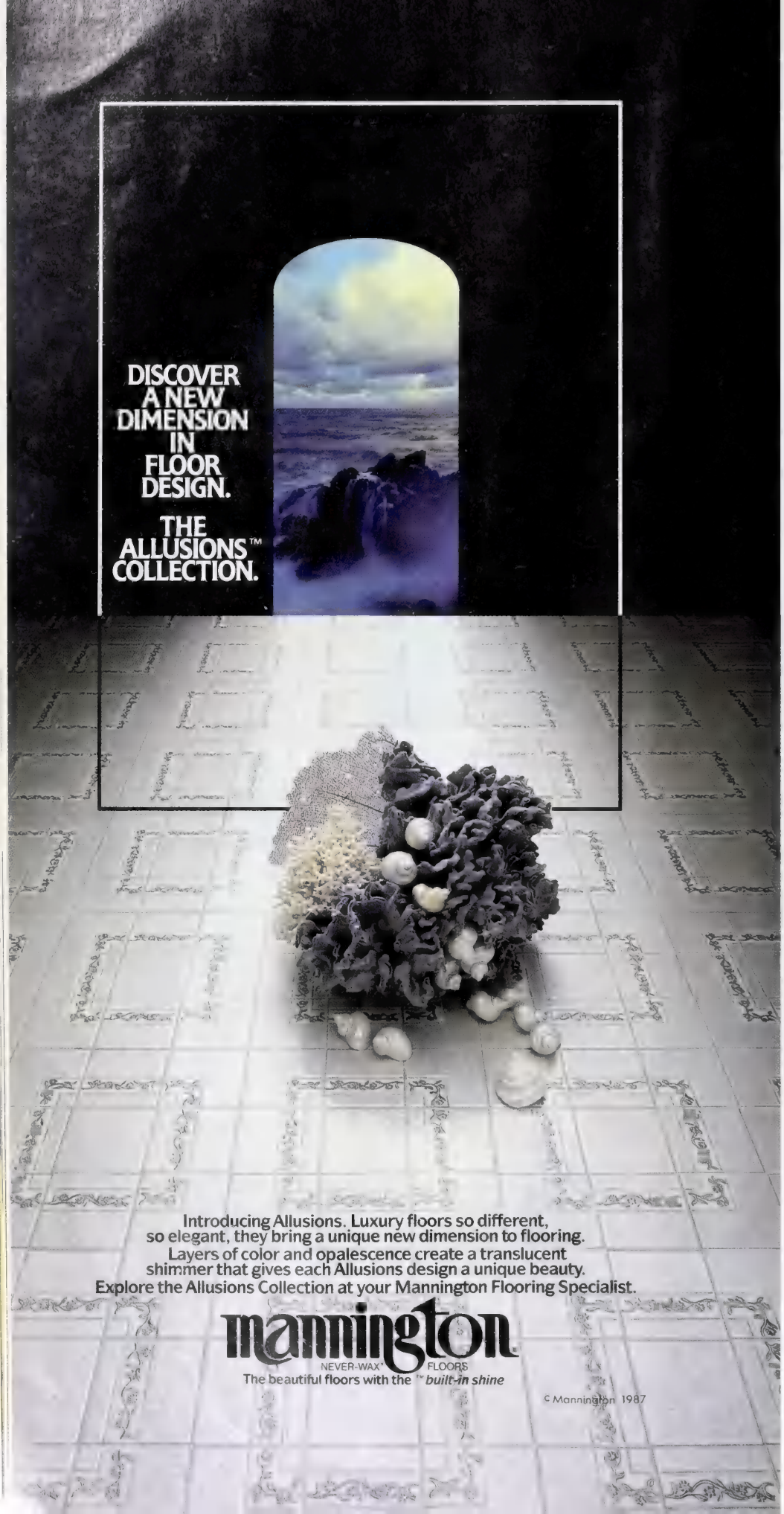
Water is the single most important element in a garden; it literally brings it to life. Even if you only have the tiniest of gardens, you should have a birdbath.

The most beautiful water garden for me is Villa d' Este, Tivoli, outside Rome. The stone sphinxes spray their water into that continuous trough, and now after centuries it's all covered with lichen and moss. That ochre color and the ruins of the garden are very evocative.

Vizcaya in Miami is probably America's greatest Italian formal garden. On an intimate scale is the Crowninshield garden at Hagley Museum on the old du Pont estate in Wilmington, Del., which was done as a Roman archaeological site. You have the idea of rooms in the gardens of Vizcaya,

(Continued on page 16)

PETER MARGONELLI



DECORATING & DESIGN

Continued from page 15

and you are channeled through these spaces with changes of level or gravel paths or water that splashes and cascades down staircases. The best gardens in this country are Filoli, Vizcaya, parts of Dumbarton Oaks in Washington, D.C., and the Crowninshield garden.

My favorite books are Georgina Masson's *Italian Gardens* and *English Gardens* (Antique Collectors' Club). Anything you want to learn you can do so by reading Christopher Lloyd's *The Adventurous Gardener* (Random House), *The Well-Tempered Garden* (Random House) and *The Well-Chosen Garden* (Harper & Row). I can't do without *The Dictionary of Roses* by S. Millar Gault and Patrick M. Synge (Viking Penguin) or *The Color Dictionary of Flowers and Plants* by Roy Hay and Patrick M. Synge (Crown). Russell Page's *The Education of a Gardener* (Random House) is quite wonderful, as are Alvilde Lees-Milne and Rosemary Verey's *An Englishwoman's Garden* (Chatto and Windus) and Marina Schinz's *Visions of Paradise* (Stewart, Tabori & Chang).

In the early days we all make mistakes. For example, I bought 'Enchantment' lilies because I read in a catalog that they were the hardiest and would multiply, but you can never trust a color photograph. When buying bulbs you should go and actually look at the plant, because those glossy photographs can really lead you astray. The bulbs I thought were apricot turned out to be the ugliest, most intense shade of tangerine. And we've all read that marigolds in the vegetable bed keep out certain bugs. Well do you really want those ghastly bright yellow marigolds? I don't.

Gardening isn't impatiens, geraniums and marigolds. Sure, they bloom profusely and require no care. But you shouldn't use flowers to escape from the fact that gardening is work—and knowledge. You don't have to put in an Italian garden that takes scaffolding and two gardeners working around the clock to keep the hedges in perfect order. But there is nothing wrong with weeding once in a while.

My rules of thumb? Never plant things in amounts of less than three dozen. And plant them as drifts. In other words, don't do borders of tulips. They shouldn't look like tin soldiers on dress parade. Flowers should be broadcast on the diagonal in groups of color blending into one another. And the final, most important point, plant the garden so that it can be seen from inside the house as well as outside.■

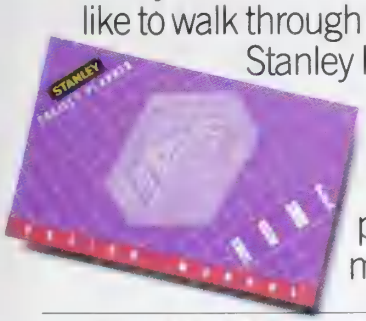
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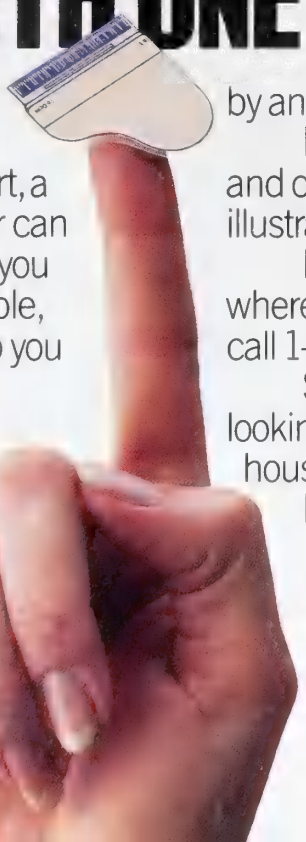
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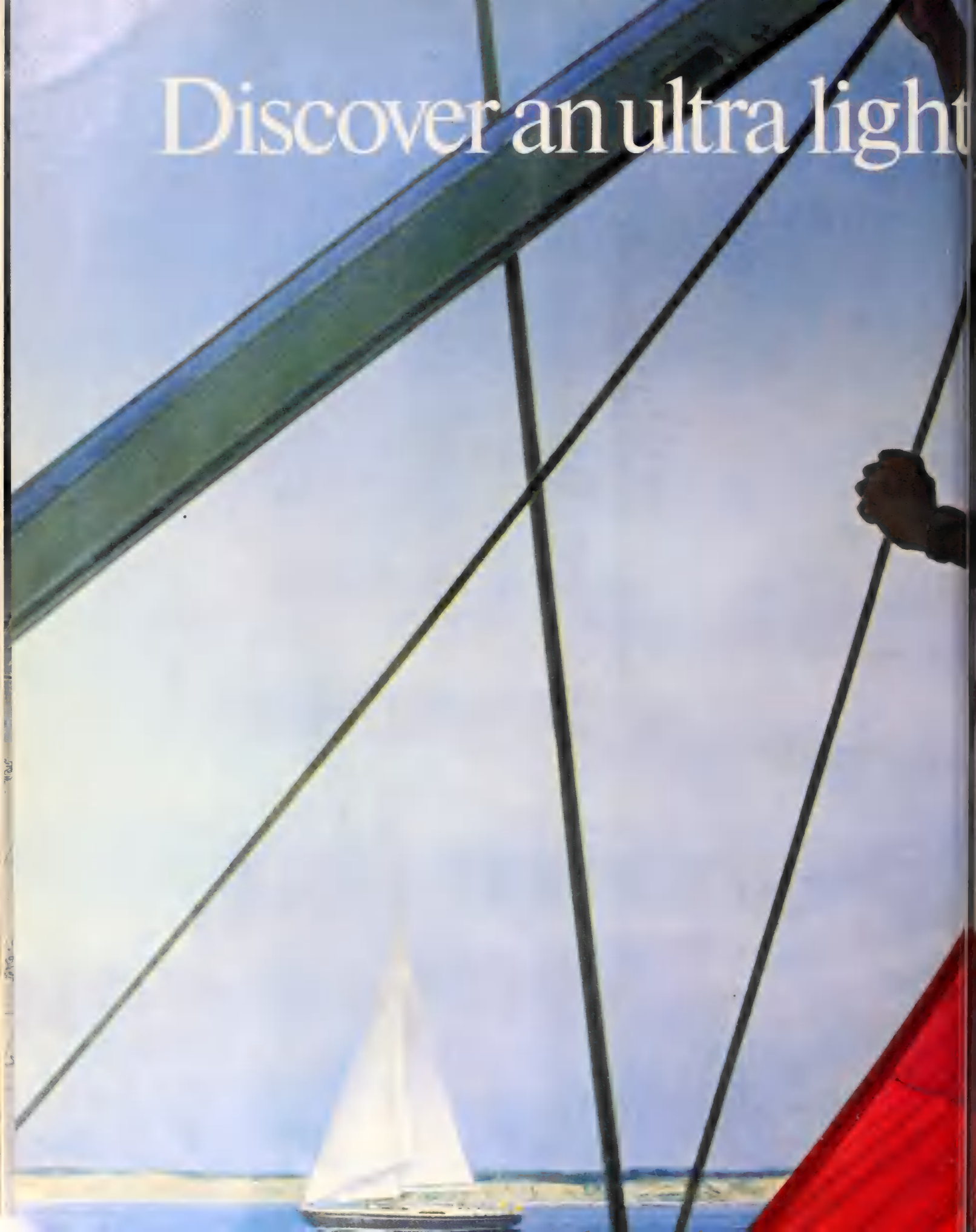


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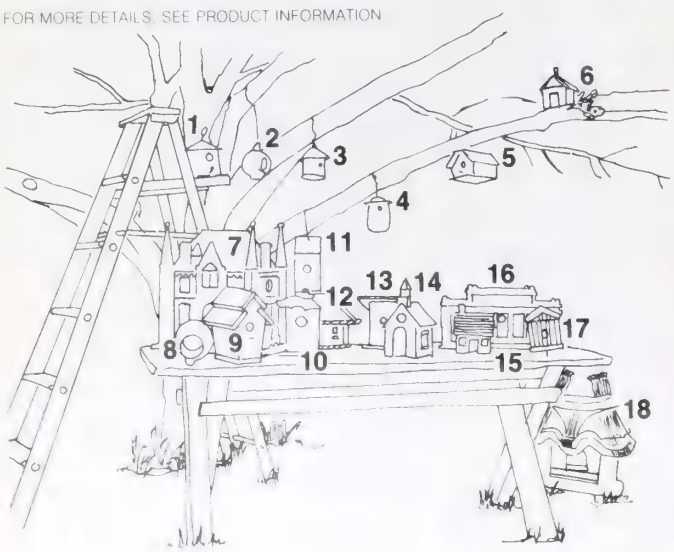

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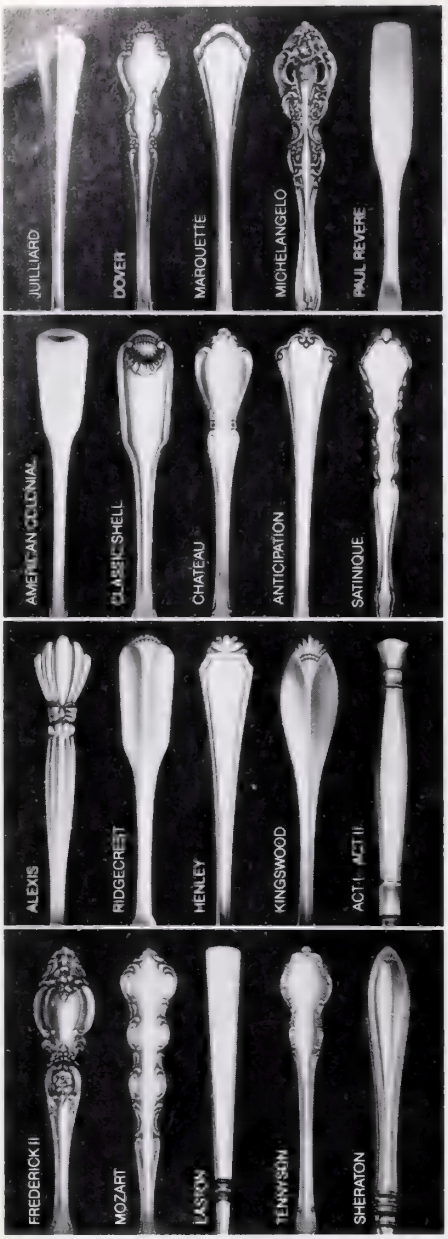
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FROM THORNHILL FARM

"My favorite embroidery of August, those wild orange day lilies that spring up overnight trimming our rural roads..."



By DEE HARDIE

There are certain splendors of summer that simply come without asking and give such pleasure to the eye. I'm thinking of my favorite embroidery of August, those wild orange day lilies that spring up overnight trimming our rural roads, those proud independents that don't really want to be picked—just admired. Slender and elegant, so sophisticated in their look, so primitive in their ways. So free. Rousseau captured them in his paintings, but I can't. I've often tried to bring them into the house at Thornhill, but they quickly fold, knowing their place better than I.

Nor do I try, any more, to transplant the hollyhocks that volunteer in the most unexpected places, their seeds sown by the birds as country gifts. What a surprise package, a bouquet of tall rosy hollyhocks smack in the middle of our vegetable garden, towering over the tomato plants whose leafy vines are a green garland at their feet.

Then there are the sounds of summer, the rumbling bass of the hay baler trying to get its work done before it rains, and without fail, the early overtures as night falls, the tempo of the crickets. Their chirp is comforting, a country lullaby, as familiar as the morning call of the birds. *Very* early, I might add, but what a glorious alarm clock!

I wonder sometimes, when I'm summertired, what I would do without them. And I'm convinced George Gershwin never lived in the country. Especially in the summertime when the livin' *isn't* easy. The hay must be cut, then raked and baled. It's work time. But, oh, to look at vast fields raked with lines of flat hay, like enormous louvered screens. *That* is special. Then when the bales of hay are loaded into a wagon and roll down the road, it's time to close your eyes and make a wish. At Thornhill we wish on bright new stars and old hay wagons heavy with their country bounty. And I'm *still* naive enough to think some of those wishes may come true.

Hay baling is hard, raising corn is someone else's work, and we've done both at Thornhill. There was even a summer of soybeans. But this summer it's corn.

Thornhill is an oasis surrounded by a forest of green stalks. And I love it. Corn is covering every tillable acre, and we're in the middle of it.

A neighboring farmer has planted the corn, will reap most of its reward, and in between I can enjoy its ring around Thornhill. So do two of our grandchildren, Edith and Albert. They think it a lark to venture off into the cornfields. To them it is a maze of greenery, secret passages where they can hide, make camp—even tepees. They have become Indians in Indian corn, as the English call it. All I ask is that they don't eat it. This is field corn meant for livestock. Albert, with boyish glee, carries away a few ears to give to nearby horses. And Edith and I are planning to make cornhusk dolls. The golden tassel will, of course, be the hair, and the sword-shaped husk will make a perfect apron.

Corn, I've discovered in August, is a lot more fun than hay. As well as a lot easier. All I have to do is enjoy its growth. Higher and higher, towers of green. In the fall those cornstalks will all turn beige, another season of color of the country, another turn of the page.■

HORTICULTURAL PHOTOGRAPHY, CORVALLIS, OREGON

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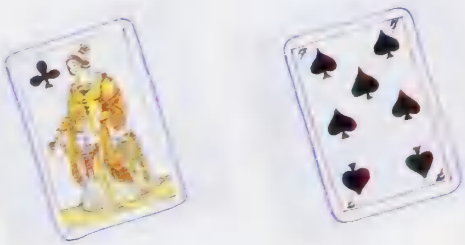
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STYLE BEAT





IN THE CARDS

Just-opened and irresistible: Briger Fairholme Jones, the Old Lyme, CT, shop for unusual antiques and accessories (French ceramic plate, $175, and wine coasters, $65, left), all selected by decorator Georgina Fairholme and collectors Penny Jones, Paul and Pauline Briger. ▪ Don't miss Mario Bellini's groundbreaking furniture and industrial designs at The Museum of Modern Art, NYC, to Sept. 15. ▪ Paintings by three generations of Wyeths—N.C., Andrew and James—are gathered at the Corcoran Gallery of Art in Washington, DC, to Aug. 30. ▪ In Santa Fe see choice crafts by 15 major artists at the Bellas Artes gallery, Aug. 22 to Oct. 31.



BOUND TO INSPIRE

One look at Penelope Hobhouse's *Private Gardens of England* (Harmony, $40) and you'll see why the Bramdean House garden *(above)* and other British landscapes are inspiring green thumbs everywhere. ▪ *Garden Open Today* (Viking, $20), edited by Martyn and Alison Rix, tours more than 600 private gardens under England's National Gardens Scheme, with the owners as guides. ▪ *Diego Giacometti* (Harry N. Abrams, $75) by Daniel Marchesseau illuminates the poetic designs of the father of contemporary metal furniture. ▪ Martin and Judith Miller's *Period Details* (Crown, $26) has a bonus for house restorers: an extensive directory of suppliers and salvage yards.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

COSTUMED PARTY

Faster than you can say Clark Kent you can change your dining chairs for a party. Michael Cipriano of Barneys New York covered this chair with a table shawl from the store, but any 45-inch square would work. Hang the fabric with points in front, back and on the sides, then tie the side points in a square knot in back. ▪ Susan Perrin, an audio producer at Simon & Schuster, covers folding chairs with white satin, tied where back meets seat with red velvet bows. ▶



GEORGE BENNETT

From the Stouffer Collection of Side Dishes.

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Serving suggestion:
CAJUN SHRIMP

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SUMMER FINDS



"HOT" HOUSES This inventive gazebo could be a rewarding do-it-yourself project. Plans to build it are $15.95 ppd. from Sun Designs, PO Box 206, Delafield, WI 53108. For more gazebos, arbors and even birdhouses and feeders, send for *Gazebos and Other Garden Structures*, Sun Designs' catalog of plans to order, $9.45 ppd.

CITY LIGHTS With these lamps designed by Michael Aguero for Visual Concepts you can have a skyline view without changing your address. Made of parchment paper, dyed maple and brass, the models are 18 to 21 inches and $41.80 each ppd. from Visual Concepts, 5 River Dr., Norwalk, CT 06855; (203) 866-0334.

MAIL-ORDER FINDS The best-smelling anti-bug candles around: lavender ones from Cherchez. In two-inch-tall clay crocks, they are $12 each ppd.; 862 Lexington Ave., NYC 10021. • It's not too late for a garden this summer. If you plant short-growing-season seeds now you can harvest before frost. High Altitude Gardens' extensive selection includes gourmet vegetables and alpine wildflowers. Write for catalog ($2); PO Box 4238, Ketchum, ID 83340. ▪ Somerstown Gallery's free crafts "catalog" is a set of color postcards, each picturing an item you can order by mail. Route 100, Somers, NY 10589.

NEW AND NOTABLE For infants with a well-developed sense of style (or their mothers): Wicker Garden's Children has added nursery furnishings. The shop (1318 Madison Ave., NYC 10128) now has unusual cribs, hand-painted armoires and rockers plus imported bedding trimmed in eyelet and lace. Opening this month: Wicker Garden's Children's second store, in Highland Park Shopping Village, Dallas. ▪ The Tricolor Enorme phone designed by Ettore Sottsass with David Kelley Design features a self-standing receiver that frees your hands while you talk. The sleek model (about $150) is gray, yellow and red. ▪ Benetton, the international fashion chain, has introduced bath and bed collections available exclusively at J.C. Penney. In pastels, Deco-inspired floral and the flag logo, the items range from sheets to shower curtains.



ELIZABETH HATHON

LEARNING BY SEEING Pictures paint a thousand words with these new how-to videos: *The Palm-Aire Spa 7-Day Plan to Change Your Life* (Simon & Schuster, $30) helps you incorporate the famous Florida spa's diet, exercise, beauty and relaxation techniques into your daily routine. ▪ *Repairing Furniture* (Taunton





Press, $30) demystifies the tricks of the trade, from reglueing loose joints to replacing veneer. ▪ A two-volume video, *The Story of English Furniture* (Home Vision, $40 each) discusses the nuances of British antiques so you can date pieces and distinguish fakes. • *The Reader's Digest Videomanual of Home Repair* (Random House Home Video, $30) is a lively step-by-step reference that helps you tackle faucets, toilets, outlets and much more. • Don't miss *The Silver Palate Good Times Live* video (Simon & Schuster, $30), starring Julee Russo and Sheila Lukins. It's full of entertaining tips and recipes *not* covered in the cookbooks. ►

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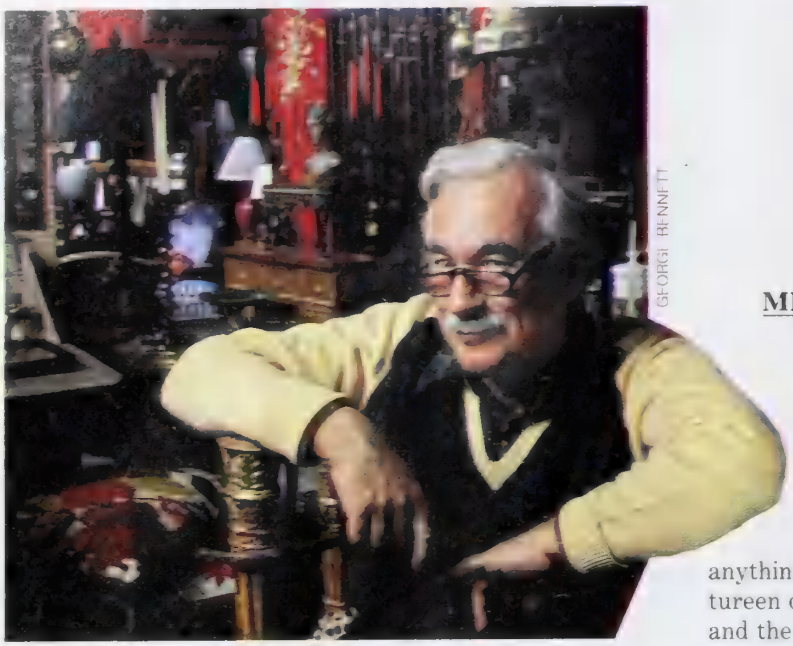
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PEOPLE



GEORGE BENNETT

MECKING SENSE

"All antiques dealers are collectors—only we want to own something for an hour and then sell it," says J. Garvin Mecking, proprietor of one of the finest and most eclectic NYC antiques shops (72 E. 11th St.). What does he have his eye on now? "Fine handmade linens are still half the price of what they're going to be. . . . Victorian cut-crystal for a little controlled glitz in a room. . . anything related to fruit and flowers, whether a cabbage tureen or a tulip plate . . . paintings of animals are classics, and the rage for gardening furniture isn't going to stop."

STYLE ACCORDING TO JERRY

"I'm always scavenging for found objects on the street," says interior designer Jerry Van Deelen of the odd bits of metal he assembles with Jeff Brown into patined lamps and furniture for his NYC shop, Jerry-style (34 E. 4th St.). "I don't mind if something looks as if it's been hit by an ancient forklift as long as the shape is good," he says. "New parts don't have the same character." Another element of Mr. Van Deelen's trendsetting style is his use of Corian® for alabasterlike lampshades and sconces. Innovative material used with understated elegance is his decorating signature, and his shop is his ever-changing laboratory. His table lamps are $350 to $550; floor lamps, $550 to $800.



WILLIAM SHIELS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



FRED GLOWEK

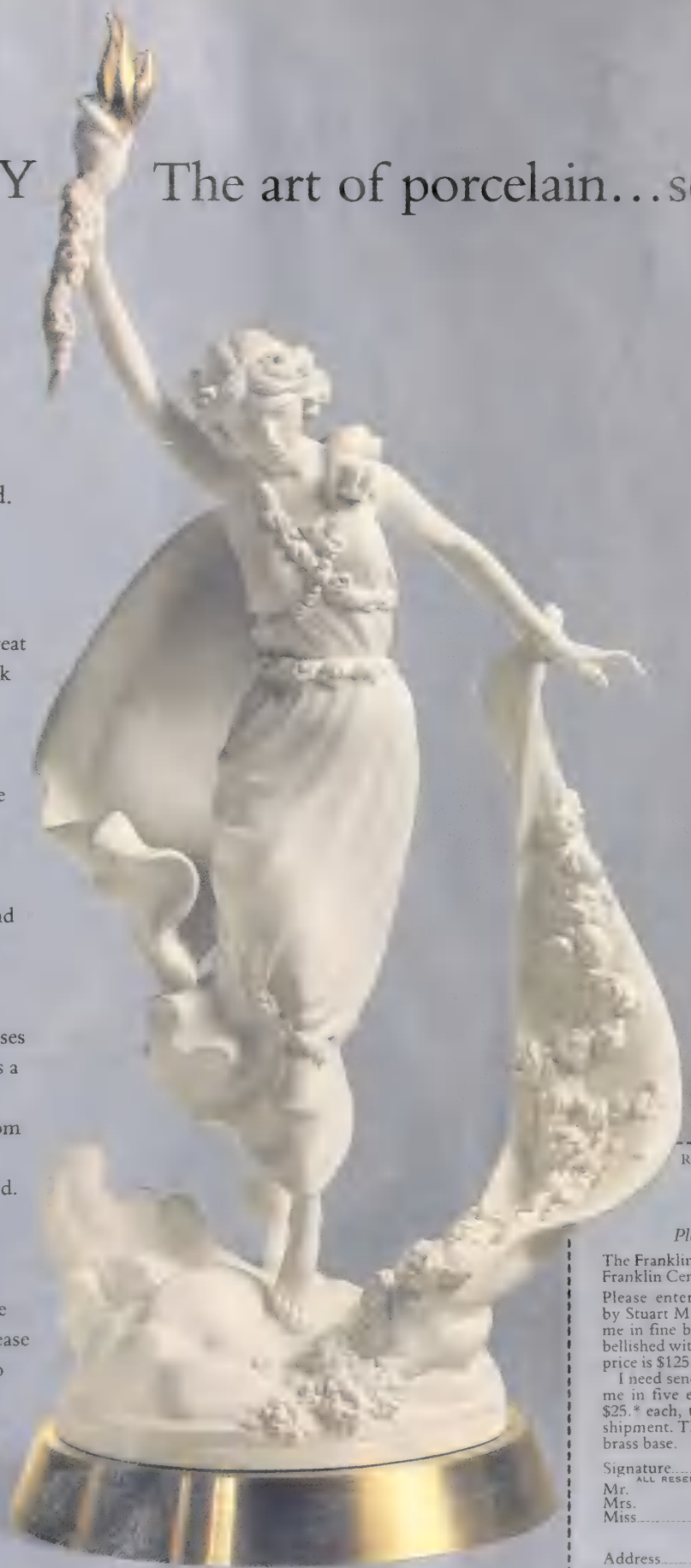
IN THEIR HAY DAY

Right about now, the corn is being picked over by locals like Paul Newman who flock to Hay Day in Westport, CT, for farm-fresh produce and more. What began as a grocery in a former car wash has burgeoned into a marketing style that stimulates the senses and encourages seasonal cooking. In less than a decade owners Alex and Sally Van Rensselaer *(above, on right)* parlayed their roadside stand into five culinary landmarks and now, *The Hay Day Cookbook* (Atheneum, $19.95). With text by Maggie Stearns, recipes by Sallie Williams *(above, from left)*, the book is bounteous with menus and recipes for all seasons. How about corn soufflé in hollow tomato shells tonight?■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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Shown smaller than actual size of 10½" high. Brass base included.

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THE NEWEST TRIBUTE TO GIACOMETTI: ESCALATING VALUE OF ORIGINAL WORK AND A GROWING PASSION FOR NEOCLASSICAL DESIGN



Delicately poised between function and art, this c. 1978 The Tree of Life bronze console table has all the presence of an antique.

The delicate bronze furniture and decorative accessories of the late Diego Giacometti, younger brother of the artist Alberto, are a rich source of design inspiration today. As the current enthusiasm for the good looks of metal and wrought-iron furniture demonstrates, Giacometti's designs are right in step with the neoclassical mood of the times. Some of the newest examples of metal furniture, such as those by designer John Mascheroni for Jeffco, are directly inspired by Giacometti prototypes. Meanwhile, the original pieces designed by Alberto and Diego have acquired the status of highly collectible fine art—at the recent auction of Giacometti furniture at Christie's, NYC, chairs and tables fetched prices upwards of $35,000.

Diego Giacometti's identity as an independent artist developed slowly over the course of his career, which can be divided into three periods. In the first, he contributed his technical expertise and manual dexterity to his brother Alberto's first artistic works. In the second, from about 1930 to 1950, Alberto and Diego collaborated in the design and production of decorative objects. In the final period, more or less after Alberto's death in 1966, Diego was able to produce independently his most characteristic work in furniture and decorative accessories.

In 1925 Diego left his native Switzerland to join Alberto, who was studying and working as an artist in Paris. The two lived and worked together there throughout most of their lives. Born the second and third children of an artistic Swiss family, Alberto and Diego, only 13 months apart in age, were very close. In Paris Diego was intimately associated with his brother's work; he was Alberto's "other pair of hands," actively participating in the production of most of Alberto's sculpture. It is difficult to determine exactly who did what in these early collaborations, but generally it seems that Alberto provided the concept and design, while Diego actually executed and finished the work.

The second period in Diego's career, that of his and Alberto's work in decorative arts, began after they met the decorator Jean-Michel Frank, who had seen and admired Alberto's sculptures. Frank, successful and patronized by a sophisticated Parisian clientele, was very much in tune with the modernism of his time, and was particularly innovative with lighting. He rejected traditional ceiling lights in favor of the indirect lighting of lamps and sconces, and he commissioned the Giacometti brothers to design light fixtures as well as a range of accessories. Many of these objects were destined for a wide distribution. Preeminent style-setters such as Coco Chanel, the decorator Syrie Maugham, and the perfumer Guerlain were among those who commissioned and used the Giacomettis' work.

Diego also attracted attention with the enormous bronze bases and stands he made to display his brother's sculpture. He received commissions for these and then, from Marguerite Maeght, wife of art dealer Aimé Maeght, for furniture. The Maeghts were deeply appreciative of Alberto's genius, but they were also among the first to recognize Diego's individual talents. Year after year, Diego invented new objects for their Paris apartment and country farmhouse—mirrors, soap dishes, a dressing table, ashtrays, several chandeliers, garden tables, armchairs with armrests in the form of "dorsal spines," low tables and, in 1963, the famous swimming pool ladder, on the edge of which he placed an enormous bronze lizard.

While Diego's furniture was always distinguished by classical functionalism, he managed to be endlessly inventive with each new piece. He modified the lines on almost every new example of even the most basic structures with an unerring sense of proportion and balance. Diego, who never went to museums or gallery exhibitions, hit

(Continued on page 99)

Reprinted from the book *Diego Giacometti* by Daniel Marchesseau with preface by Jean Leymarie. Published by Harry N. Abrams, Inc., New York, NY, 1987. All rights reserved.



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IF FOOD AND TRAVEL ARE YOUR PASSIONS, INDULGE IN A VACATION WHERE YOU CAN VISIT A NEW COUNTRY, HONE YOUR COOKING SKILLS AND TASTE TO YOUR HEART'S CONTENT

By SARAH BELK

For people who love all things pertaining to gastronomy there's no more exciting vacation than one spent learning about food. A visit to every three-star restaurant in Europe is one way to fulfill this craving; another—easier on the wallet and the liver—is to go to cooking school. Options vary from a day class at your local Y or a weekend in the Napa Valley to fantasy trips in China, Italy or France.

The accounts that follow describe only two of the possibilities: the first, a week of participation and demonstration classes for knowledgeable cooks combined with sightseeing and wine-tastings at La Varenne's cooking school in Burgundy; the second, three days of demonstration classes taught by cookbook author Giuliano Bugialli at The Broadmoor resort hotel in Colorado Springs.

Gastronomic vacations aren't frivolous getaways; they require hard work and concentration. New skills are learned (such as boning a chicken), taste buds are thrilled and refined (by sampling locally made wines and cheeses), and recipes are gleaned for your next dinner party. The added plus is visiting a new part of the world and meeting cohorts with the same passion.

CHATEAU DU FEY: SUNDAY, OCTOBER 12

What a feast! After a one-and-a-half-hour drive southeast from Paris our welcoming lunch is the kind that jolts the memory: "Ah yes! Now I remember how wonderful French bread is, how much care is taken to make a simple vinaigrette, and how the cheeses are perfectly ripened."

After lunch we go on a tour of the 17th-century château where we will stay for the next six days. Farm buildings surrounding this classic Burgundian structure include the gamekeeper's cottage (now used for storing cider), a barn housing two 18th-century presses (one for grapes, the other for walnuts and sunflower seeds), an out-building with a restored stone bread oven, a pigeon house and rabbit pens full to capacity (our furry friends—ahem—are used for pâtés and terrines). We continue to the garden under the shade of massive linden trees, the leaves from which are dried for herb tea. Carefully planned, insecticide-free vegetable plots display their riches in the afternoon sun.





HB Food Editor Sarah Belk with Giuliano Bugialli at The Broadmoor, Colorado Springs *(top)*, and with Mary Willis at La Varenne cooking school, Burgundy *(above)*.

NANCY MCGREGOR, TOP; FRED SULLIVAN, ABOVE

De Gaulle once asked, "How can you govern a country that has over 246 cheeses?" On Sunday evening, as we descend into the wine cellar for a cheese-tasting, we button up our sweaters against the cool, damp air. Charles Pierce, our guide for the week, gives a brief lecture on cheese types as well as tips on serving and storing. We taste 8 cheeses (my favorite is the mild, rather innocent St.-Florentin) with locally made table wines—a welcome introduction to the region.

The supper that follows is just right for our bodies' confused time clocks (most of us have flown in today): a soothing pot-au-feu, crusty bread and cassis sorbet. No one will have trouble sleeping tonight!

MONDAY, OCTOBER 13

There is no question about whether to go for a run this morning; I can't wait to explore! I begin at a slow pace through a thick fog, and never have I felt so much in another place and time. As I go through the countryside I see a fox, taste a châitaigne (wild chestnut) and quench my thirst with an apple picked from a tree heavy with fall fruit. The tap, tap, tap of chestnuts hitting the ground, an occasional crow and the flapping of birds' wings are the only sounds other than my footsteps. I pass a pasture full of cows, their legs folded and eyes closed in a kind of dawn reverie. By the time I return to the château the fog has lifted and a pale blue marbleized sky has brilliant apricot cracks where the sun is creeping through.

The kitchen is fragrant with the just-picked apples that chef Chambrette is peeling for today's dessert. How exciting to learn "on location" with Burgundy at our fingertips! Today's menu includes gougères (Burgundian cheese puffs), chicken with red wine sauce, potatoes dauphine, leeks vinaigrette and a regional version of an upside-down apple dessert, tarte tatin.

We are given our assignments (I'm working on the chicken) and begin to hus-

(Continued on page 97)

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Your dinner: a sit-down for six, climaxed with cognac and chocolate truffles. Your dining room: Pennsylvania House solid cherry. Here the past is evident — it's as real as the heirloom quality of these exquisite pieces. For in the graceful curve of a cabriole leg, the meticulous joinery, the richly glowing finish... lie artistry and craftsmanship beyond time. You cherish it. Something deep inside you could never be satisfied with anything less than this extraordinary combination of beauty and quality.

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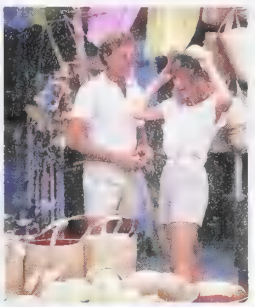
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LAURA ASHLEY

HOUSE BEAUTIFUL
AUGUST 1987

DESIGNER ROOMS, RETAIL SOURCES

HIGH-FASHION FARMHOUSE



IF YOU LIVED in this modest 1830s farmhouse, would you dare to paint the living room an absolutely vibrant red? You would if you were anywhere in the vicinity of its designer, Paula Perlini of Mark Hampton Inc., who always advises her clients "not to be color cowards." In this case, her clients, photographer Joe Standart and his wife, Clinton, were all for what Joe calls "a gutsy scheme." He adds, "I'm used to looking through the camera and seeing what makes a room leap off a magazine page." The Standarts decided to work with Ms. Perlini precisely because of her penchant for color. "We'd seen her own apartment in the August 1986 issue of House Beautiful," says Clinton. "It had absolutely run-of-the-mill rooms, but color made it come alive." For their own house, they turned to Victoria Morland's collection, A Farmhouse in Provence for Raintree Designs,® filled with wallcoverings and fabrics in sun-drenched tones. ▶







"Everyone's afraid strong color will make rooms small and dark, but it actually makes them rich and cozy, especially with lots of white woodwork" ▶


CLASSIC
ROSES





Everywhere you see a red accent, a reminder of the living room beyond

Don't be afraid of strong contrasts," says Paula Perlini, who is rather fearless about them herself. In this Connecticut farmhouse she set off the living room's soft beige chintz with cherry-red walls (the red was stippled on top of bubble gum pink) and brightened the leaf-green entry with a striped rag runner that goes up the stairs too. "A pastel rug was the expected choice, but it really would have diluted the impact of the room," she says. Her belief in contrasts extends to the dining room where sunny yellow walls are framed with a black floral wallpaper border and the *faux*-marbled floor is edged in deep green. "I like to give everything a definite edging—the walls, the cushions, even the curtains," she says. Chandelier, Virginia Metalcrafter Inc.; *faux* marbling, The Finishing School; paint, National Paint and Coatings Assoc. and Benjamin Moore; windows, Marvin Windows.►

SHOPPING LIST

Living room (previous pages)

Sofa, Tomlinson	*$2,064.00*
Slipper chair, Hickory/Kay Lyn	*660.00*
Leather bench (as coffee table), Hickory/Kay Lyn	*720.00*
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Victoria Morland® wallcovering (per double roll)	*$40.00*
Runner, Thos. K. Woodard (per sq. ft.)	*11.00*
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Dining room

Ladder-back side chair, Hickory Chair Co.	*$409.00*
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Stripes and graceful window jabots add the illusion of height to a low-ceilinged bedroom

Stripes, the classic camouflage for low-ceilinged rooms, work their illusionary magic in this master bedroom. "We really did manage to lift the ceiling with the wallcovering and its matching blue border," says Paula Perlini. Cleverly, she used the same stripe for the window valances "because I didn't want to break up the vertical lines." She chose a formal swag for the windows to add architectural character to what began as a very plain room. The valance is edged with a diagonal stripe and lined with the same delicate "squiggle" print used on the vanity. (Its shirred skirt, attached with Velcro,® hides a plain Parsons table.) Details to note: The vanity skirt and the box-pleated dust ruffle are edged in a bit of periwinkle; the slipcovered armchair and ottoman have extra-full gathered skirts. Vanity accessories, John Rosselli, Ltd.; vanity candlestick lamps, Charlotte Moss & Co., Ltd.; octagon table by wing chair, M.H. Stockroom, Ltd.; sisal rug, Merida Meridian, Inc.; sheets, Wamsutta.■

Editor CAROLYN ENGLEFIELD
Photographer JOE STANDART

SHOPPING LIST

Blue painted chest, Hickory Chair Co.	*$1,487.00*
Victoria Morland® fabrics	*19.95*
Victoria Morland® wallcovering (per double roll)	*40.00*
Victoria Morland® border (per yd.)	*4.95*
Dalmation hooked rug, The Gazebo	*276.00*
Paper cut lampshades beside bed (each), Oriental Lampshade Co.	*39.95*

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FOR MORE DETAILS, SEE PRODUCT INFORMATION



COMPLETE RETREAT

This romantic bedroom offers all the comforts you could want—and more ▶

Designer Rooms, Retail Sources





PHOTOGRAPHED AT BROADVIEW, THE BELL ESTATE, AMAGANSETT, NY. RESTORATION DESIGNED BY JENA HALL

A bedroom that is also furnished as a sitting room may seem a glamorous idea, but it can, in fact, be a practical way to use a large space. The key to making it look more glamorous than practical, however, is to avoid the usual bedroom accoutrements, as designer Nelson Ferlita has done here and on the preceding pages using furniture from Hickory/Kay Lyn and fabrics by Jay Yang for Fabriyaz. For storage, the designer placed bachelor chests on either side of the bed and a chest-on-chest beside the fireplace.

"But we're not trying to create museum rooms," he says, "so I used rag rugs to keep the room from being too serious. And the Swedish writing table has a folksy quality that makes it charming next to the formal bed." Paintings above the chest-on-chest and bed, Richard York Gallery; bull's-eye mirror, R. Brooke, Ltd.; painted writing table, Swedish Cottage Country Antiques; Mottahedeh fruit plates on mantel, Cache-Cache, Ltd.; sheets, Wamsutta.■ —*Editor* CAROLYN ENGLEFIELD

Photographer EDGAR DE EVIA

FURNITURE: HICKORY/KAY LYN
(preceding pages)

Love seat	*$1,500*
Club chair	*996*
Louis XV bergère	*972*
Queen Anne armchair	*451*
Porringer tea table	*1,284*
Tilt-top table	*528*
Bed stool	*216*

FURNITURE: HICKORY/KAY LYN
(these pages)

Carved four-poster bed	*$3,048*
Bench	*492*
Bachelor chests (each)	*888*
Chest-on-chest	*2,112*
Chaise	*984*
Child's chair	*660*
Wine table	*480*
Woodard Weave rag rugs (per square foot)	*11*

***Right:* A room designed for family gatherings includes a child's chair like this hand-carved reproduction of an 18th-century piece. Upholstery of hammered satin and a skirt of luxurious fullness are beautiful dressing for a tufted chaise. *Above:* "The French doors were so tall and wide we were able to treat them elaborately," says Mr. Ferlita, who hung floral chintz from painted poles. Ruffled London blinds have deep pleats.**

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE
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"I love to mix old furniture with new, formal with folksy,
casual rugs with elaborate draperies"
—Nelson Ferlita

AN ARTFUL MIX

How to mix contemporary furnishings with classic pieces and assorted crafts? Designer Noel Jeffrey balances all those ingredients using furniture from Roche-Bobois of Connecticut, with plush leather seating as the anchor *(right)*. The dove-gray upholstery and walls create a soft background for the stripes and oxidized pastels of new American crafts. Referring to older traditions, architectural ornaments such as the bust and wall plaque on the mantel *(below)* are a textural counterpoint to the smooth leather.

Although the decorating style is very contemporary, antiques would be equally at home here because of the gray upholstery. "A neutral color gives you more flexibility with accessories," says Mr. Jeffrey. ■ *Editor* JODY THOMPSON-KENNEDY
Photographer PETER BOSCH

FURNITURE: ROCHE-BOBOIS

Sectional sofa	*$8,500*
Leather chair	*2,200*
Cocktail table	*1,100*
Black lacquer chair	*595*
Lamp on table	*395*
Louis XVI chair, Casa Stradivari	*813*
End tables, Elizabeth B. Jackson (set of 3)	*950*
Dhurries (8 by 10 ft., ea.), Kamdin Designs	*963*
Roman shades, Aureal Inc. (each)	*177*

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES

PHOTOGRAPHED AT BROADVIEW, THE BELL ESTATE, AMAGANSETT, N Y
RENOVATION AND RESTORATION DESIGNED BY JENA HALL





FOR MORE DETAILS, SEE PRODUCT INFORMATION

Designer Rooms, Retail Sources

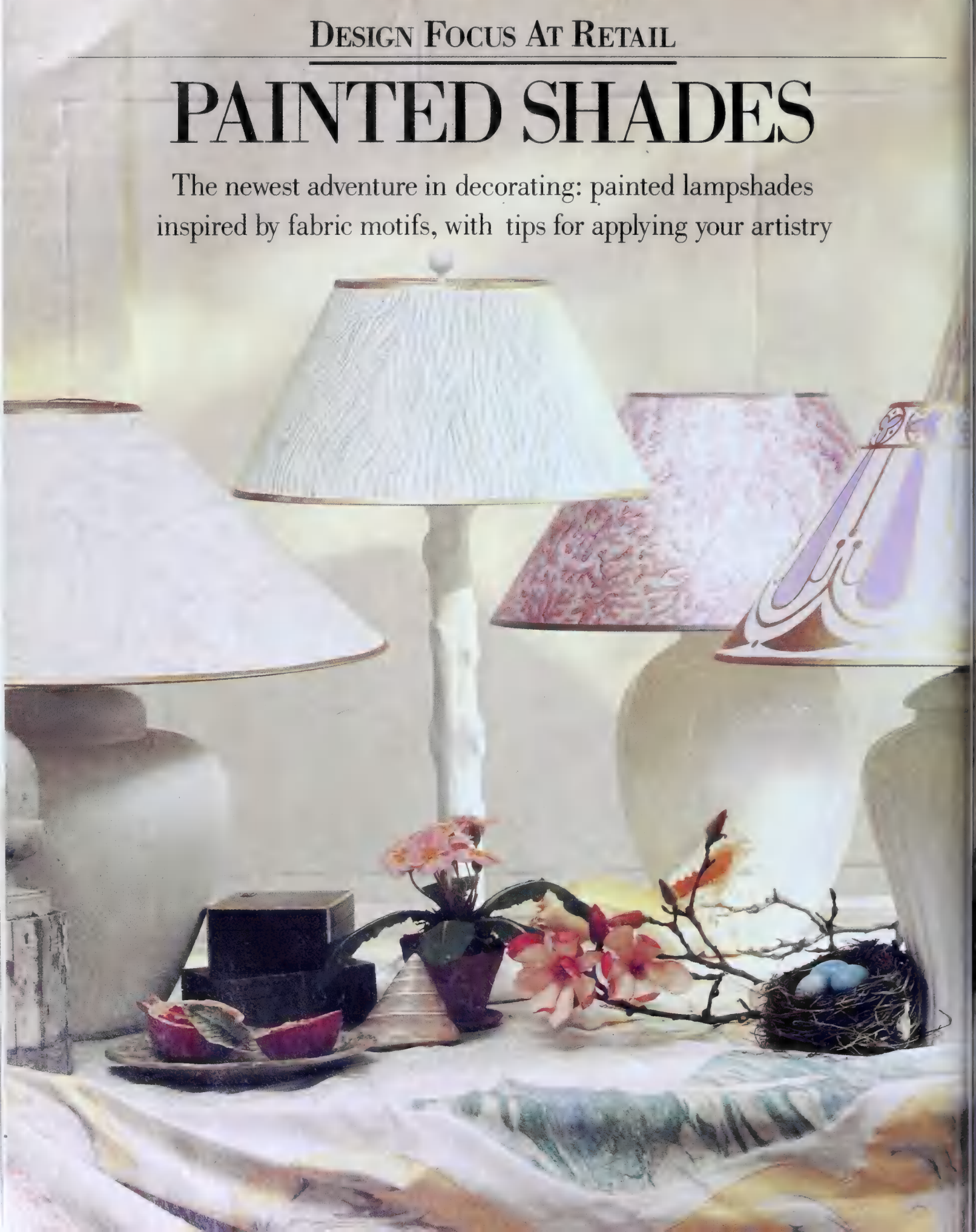
"A neutral setting allows you to display all kinds of accessories"

—Noel Jeffrey



PAINTED SHADES

The newest adventure in decorating: painted lampshades inspired by fabric motifs, with tips for applying your artistry





The ubiquitous lampshade gets its turn in the limelight with the applied artistry displayed here by Luis P. Molina. Using paint to evoke the patterns in the tablecovering, the artist coordinates the shades with the setting. Mr. Molina takes creative leaps with other brushstrokes, imitating crackled porcelain *(far left)* and a neoclassic pattern *(center)*. Note how the lampshades here and on the following pages complement the bases. All lamps shown are available at stores or by mail. If the lamp you choose doesn't come with a white opaque shade, you'll need to buy one.►



1



2



3



4





5



6

From painting a cord trim to piercing the lampshade, the range of effects is unlimited

A seasoned pro when it comes to decorating walls, floors and furniture, Luis Molina *(left)* shows the less serious side of painting lampshades. His gesture is also an enthusiastic reminder that lampshades are the decorating "hats" topping off a room's outfit. When coordinated with fabrics, lampshades have even more impact.

These designs are all shown with the material that inspired their decoration. "It's more creative to *evoke* fabric rather than to copy it exactly," says Mr. Molina. As an example, the lampshade on the far left is decorated with a simplified version of the chintz. "If I had copied the fabric, I might as well have upholstered the lampshade," says the artist.

To respect the slope of the shade, Mr. Molina painted the patterns narrow at the top and wider at the bottom. This custom effect is difficult to achieve with fabric.

You can create your own designs with white opaque paper shades and acrylics. To make numbers four and five, please turn to the instructions on page 106.

Shown here: **1.** Lamp, Kostka of America; Audley Square chintz, Carleton V; armchair, Charlotte Moss & Co., Ltd.; blue and white porcelains, Earle D. Vandekar of Knightsbridge, Inc. **2.** Lamps, Kostka of America; Café Royale chintz, Clarence House. **3.** Lamp, Kostka of America; St. Cloud fabric, Scalamandré. **4.** Lamp, Alsy Corp.; Caliph fabric, Woodson; oxidized bowls, Jerrystyle. **5.** Ipswich fabric, Quadrille. **6.** Lamp, Laura Ashley; Taylor Trellis sheeting, Hinson & Co. All lampshades are from Shadey Business. ■

Photographer TOM McCAVERA

These shade designs range from a country pattern *(near left)* to trompe l'oeil *(center)*. For the mantel lamps *(top center)* a small tassel pattern complements the dainty shades. The spotted shade *(bottom center)* is pierced with a pin to highlight the pattern and create more transparency in the shade. Another idea from Mr. Molina is "to paint the inside of shades a whisper of pink; the light will appear warmer and more natural."

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



Anne-Marie de Ganay transformed her wing of the family quarters into a home that is anything but stuffy

AT HOME IN A CHATEAU

Today when so many old châteaux have become lifeless museums with stiff period rooms, Château de Courances is a happy exception. Some of its rooms are open to the public, as are the formal gardens by the great Le Nôtre. But most of the château, an hour's drive south of Paris, is the de Ganay country residence. And it is teeming with life. At any given moment picnic preparations might be under way, with children running in and out and friends from Paris arriving for a visit.

"This château is *lived in*, with lots of people and activities," says Anne-Marie de Ganay.

Built in the 13th century and rebuilt many times, the red brick and limestone Château de Courances was named for its freshwater springs, or *courances*, which Le Nôtre channeled into ornamental ponds. The château is now divided into quarters that operate as distinct but connected country homes for the four generations now in residence.

"We manage to be very independent, with separate kitchens, phone lines, everything," says Mme. de Ganay, who occupies the one-story 17th-century wing with her husband, banker Jean-Claude Meyer, and sons, Adrien and Benjamin.

"In August it is hot and we are outdoors—bathing in the ponds—all day long. Friends have more relaxed work schedules, so they can come out after work, play tennis, sleep over and go back to Paris in the morning."

One reason friends return again and again is Mme. de Ganay's generous—and creative—hospitality, an inherited trait. "My mother was a very good hostess, and we were taught to be organized," she says. "All of us have fun whipping up a party for 15 guests in 15 minutes!" ►





Top: **Anne-Marie de Ganay (on right) with a cousin, Isabel de Viel-Castel. The château *(above)*, rebuilt in the 17th century in the style of Louis XIII, is surrounded by a canal and 18 ponds. Jean-Louis de Ganay keeps the waters stocked with trout and pike to the delight of his grandson Adrien, who adores fishing. *Right:* Adrien fishes while Benjamin practices wheelies. *Opposite:* In summer drinks are often served in the garden.**







The hallway leads from Anne-Marie de Ganay's wing to the main house. It is heated, so Adrien and Benjamin can play here on rainy days and in winter. The boys like to roller-skate on the smooth floor. Skates, bikes, garden tools and other paraphernalia are stored behind the curtain. This entire wing is ground level, so the outdoors is always a step away.

When Anne-Marie de Ganay's great great great grandfather bought Château de Courances in 1872 it had been abandoned for 40 years. The garden was a wilderness, and parts of the château were in ruins. A tree had taken root in the dining room. For over a century now the de Ganays have devoted themselves to repairing and restoring the estate.

In her wing Anne-Marie de Ganay, proprietor of a Paris gift and home decoration boutique named Juste Mauve, has created rooms that are livable as well as beautiful. She grew up in this wing with her parents, three sisters and assorted nannies, and when she married, the wing became her own, her parents having moved to the main house. "Comfort first," she says of her decorating priorities. "In the country—even if you live in a château—nothing can be too precious. And with children around, you must be practical."

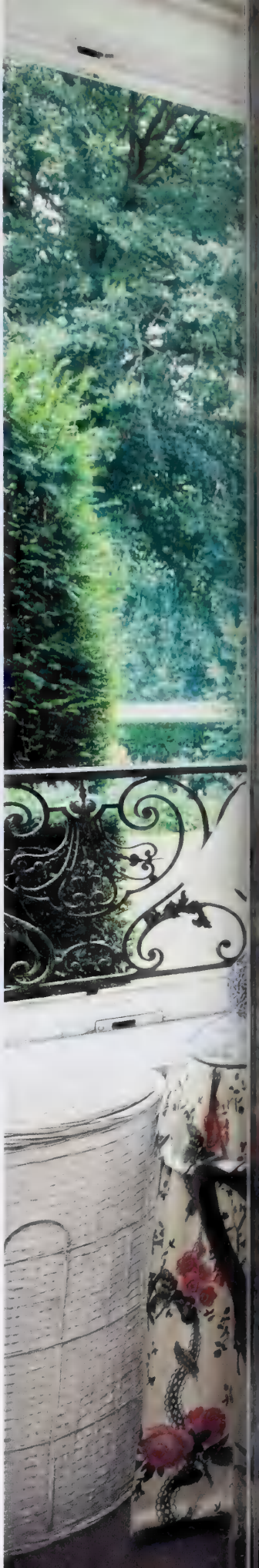
Mme. de Ganay's hallmark is mixing periods and styles, the valuable with the commonplace. Her living room *(left)* is a case in point. The *boiserie* (wood paneling) came from another old château. Framing the three windows are early-18th-century petit-point pelmets that create a dimensional illusion but are actually flat. In a corner over her husband's desk, a cow print by Andy Warhol hangs next to a rare early Vasarely, both treasures of Jean-Claude Meyer, a lover and collector of modern art. The black bronze figure on the desk is from the 1930s. (Mme. de Ganay sometimes places a bunch of flowers in the figure's arms.) And Mme. de Ganay's hat *(below)*, bought at a flea market from a woman who supplied costumes for Visconti films, sits jauntily on a terra-cotta bust on the mantel. ►




Exuberant patterns
give the dark-
paneled salons
joie de vivre ▶







Private rooms reveal Anne-Marie de Ganay's favorite things: family and flowers

In contrast to the rather grand living rooms *(preceding pages)* the master bedroom and adjacent bath are cozy and personal. Although Anne-Marie de Ganay dislikes gardening, she adores flowers and has lavished these rooms with floral patterns. A French fabric from her own shop covers the dressing table and chair in the bath as well as the bed, side table, curtains and firescreen in the bedroom. Flowers bloom on the bathroom wallpaper, paintings, even the plates and other objects on the shelves. The bathroom plumbing fixtures are left exposed, as is typical of old French houses. (Mme. de Ganay says the owner of a newer chateau had fake pipes installed to make his rooms look old!) The tub and surround were marbleized by her mother, Philippine de Ganay.

Anne-Marie de Ganay's bedroom *(above)* is a peaceful refuge, with gray-blue walls and white molding. Family memorabilia abounds: masses of photographs; her grandfather's Panama hat tacked to the wall; and a passport photo of her mother at age four, framed and propped over the mantel mirror "as a kind of joke."►

About the screens in the living rooms *(preceding pages)* and bedroom *(above)* Mme. de Ganay remarks, "My mother says a room is not 'settled' without one, and she's right. Screens warm up a room, make it more intimate. Corners are boring anyway."





Opposite: **Ingredients for a picnic lunch are laid out on the plain pine table. New glass-front cabinets were designed to have a vintage look, in keeping with the old-fashioned feeling of the house. The floor is covered with Italian tile.**

The kitchen is the scene of picnic preparations, jam making and breakfast with the children

The bright modern kitchen—a break from the traditionally gloomy kitchens of old French houses—is a popular gathering place, where Anne-Marie de Ganay fills picnic baskets, makes jam at summer's end and breakfasts with Adrien and Benjamin. When the family has company Mme. de Ganay lays out breakfast early and guests come down when they like and help themselves. There are thermoses for hot water, tea and coffee; orange juice and fresh fruits from the large kitchen garden; five or six homemade jams; and a variety of breads and croissants, delivered by the local *boulangerie* before anyone is up and kept warm in an electric basket.

"The baskets are decorative but I use them all the time," says Mme. de Ganay of her considerable collection. She has found some of them at the open-air market held on Thursday in the nearby town of Milly.

The studio *(above)*, connected to her bedroom, is where Mme. de Ganay steals time alone. Her mother painted the peaceful cloud pattern on the ceiling, spraying white paint onto a blue background while still wet. Here Mme. de Ganay prepares designs for her shop, makes collages and paints. Her favorite subjects are flowers and small plants. "I don't seem to be able to get away from that," she says. The paintings—yet another example of her creativity—are scattered throughout her rooms. ■

Photographer MICHAEL DUNNE

The Château de Courances is open to the public from Easter to November 11 on Saturday, Sunday and feast day afternoons, 2:30 to 6:30 P.M. Admission: 12 francs to tour the house, 8 francs to tour the gardens.









AN OASIS OF COOLING COLOR

A Florida house borrows details from the Caribbean Islands, colors from the tropics

Matches between designers and clients sometimes seem made in heaven. These strong relationships often endure for decades and even survive moves from house to house or state to state. Such is the partnership between New York designer Billy Francis and the owners of this Florida house, Bonnie and Gary Gross. "When we lived in Houston Billy decorated a house for us, a boat, Gary's offices and one of our two restaurants," says Mrs. Gross. "When we decided to retire and move to Naples we asked Billy to meet with us and Kasimir Korybut, the architect, from day one." Together the designer and the architect came up with numerous ingenious ways to make the house feel and look cool—a primary concern in the hot, humid climate. Mr. Korybut, who learned a lot about keeping a house cool when he lived in Jamaica for 20 years, designed an interior courtyard from which the front hall, living and dining rooms open. The atrium, which is filled with tropical plants, has a screened roof so that rooms can be left open to it in hot weather. Sliding glass doors close them off in winter.►

Left: **The architect sited the swimming pool so close to the bay that from the porch they almost seem to be the same body of water. The pool and bay offered the color spectrum from which hues for pillows on porch and deck chairs were taken: pale green outdoors, icy blue on the porch.** ***Above:*** **On the screened porch, the slatted backs and beautifully detailed arms of the teak chairs and sofa resemble English garden furniture.**

Hot climates demand cool colors: peach sherbet, pale greens and icy blues

"We had a lot of Victorian furniture and family pieces," recalls Bonnie Gross, "but we knew they were just too dark and heavy to put in this house. Florida's climate—and the water and lush greenery—demands a certain kind of decorating with light wood and cool colors."

Although peach is normally considered a warm color, the icy shade that Billy Francis chose for the three club chairs seems as cool as the blue and green stripes on the sofa. Referring to the stripes, Mr. Francis says, "This room has more pattern than I normally use—solid colors are my forte. I usually have prints in very small doses." Instead of many patterns the designer decided on a wide variety of textures: soft, fuzzy peach chenille on the chairs, grass cloth on the coffee table and on the coffered ceiling. The squares of grass cloth overhead echo the geometric pattern of the carpet. ►



Mr. Francis likes to use three matching chairs rather than a pair when possible. "They are so much less stiff, less formal than a pair," he says. "Here we needed three to balance the big sofa."







Open shelves and glass-front cabinets enable cooks to find what they want immediately

Opposite: **Although small, the dining room has a mirrored wall that makes it seem much larger. Dining table base is a pair of cypress tree trunks.**
Above: **The pale aqua band around the bottom of the kitchen cabinets brings color from other rooms into the kitchen.**

The advantages of working with one designer for many years are best illustrated in the kitchen of this Florida house. Here Gary Gross and Billy Francis were partners. Mr. Gross, who had learned a lot about cooking needs, work patterns and efficiency when planning his restaurant kitchens in Houston, knew exactly what he wanted. He also knew he could count on Mr. Francis's good color sense and predilection for uncluttered surfaces and clean lines to make anything he wanted look neat and handsome. His two primary concerns were lots of open shelves—"so you can grab anything when you're in a hurry"—and stainless-steel countertops around the range. "I don't want to worry about putting down a hot pot," he says.

Mr. Francis designed shallow shelves behind the range with precisely measured heights for all ingredients. That way things don't get shoved into the wrong spot, and the shelves never look messy. To keep the stainless-steel counter there and around the range top from making the room look too cold and institutional, he used handmade tiles for backsplashes, a wood floor and cabinets in a soft cream.►

A blue envelope—walls, ceiling, carpet—keeps this bedroom serene.



A simple way to give a luxurious look to a bed: Shape the headboard with curves and scallops, then use shirred fabric around the edge; cover the joint where shirring meets plain upholstery with tiny welting. A duvet covered in fabric to match the pink sofa pillow is another luxurious touch.

Two bedrooms in the Gross house are very good examples of how designer Billy Francis uses prints—or doesn't use them as is sometimes the case. In the master bedroom *(above)* Mr. Francis has indulged in larger amounts of pattern than he usually does, but in only two florals. The brighter one he used lavishly on the upholstered sofa and headboard; the gentler one, at the windows and on an antique chair. About the bright yellow fabric in a predominantly pastel room he says, "I don't like formula decorating. I like to throw in a color to shock the eye a little bit." Lavender-blue for the toss pillows came from the violets in the draperies. Because this room has one of the best views in the house—across the bay—the owners wanted part of it

Luscious pastel stripes set the scheme for the guest room.



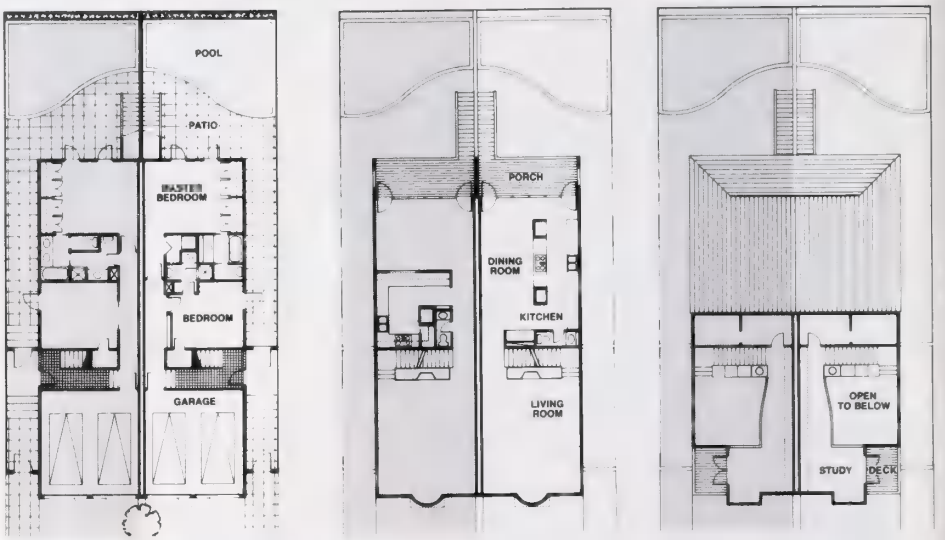
To lighten a bed made of dark wood—which Bonnie Gross particularly wanted to keep—Billy Francis designed a frame from which to tie striped curtains. The frame is covered in shirred yellow fabric to match the chair, as is the bed's box spring. To make a frame like this, use inch-and-a-half dowels, then cover with fabric casing twice the length of the rod.

furnished as a sitting room. Three English pine antiques are light enough in color and design to fit in perfectly with the Florida decorating. The guest room *(above)* illustrates what he calls his forte—large expanses of solid colors with one pattern. Here, as in the living room, what gives the room its visual energy are the colors chosen for the solids—here all are taken from the striped bed curtains—and the textures which enliven them. Fabric for the comforter has tiny embroidered dots in a diamond pattern, as do all the toss pillows. Grass shades add rough textures. Ceilings in master bedroom and guest room were painted a lighter shade of the wall color. "Cut the wall paint with white," advises Mr. Francis.■ *Photographer* WILLIAM C. MINARICH

FOR MORE DETAILS, SEE PRODUCT INFORMATION

CITY HOUSE SPACE IDEAS

Clad in blue stucco to match the big Texas sky, this two-family house presents a singular image to the street and separate identities inside



Below center: **Floor plans of the second level show how the townhouse on the right was customized. The dining area *(bottom)* is open to the galley kitchen except for birch plywood shelves suspended by steel rods above an island. Marble-top dining table was designed by Mr. Stern.**



Identical twins, the two townhouses stand side by side on their narrow city lot. They could, in fact, be mistaken for one house—an illusion purposely created to maintain the scale of the Houston neighborhood's older, larger houses. Architects William F. Stern & Associates took their cue for this arrangement and for the distinctive facade from late-19th-century suburban two-family houses. For example, Mr. Stern accentuated the two bay windows, the central downspout and the steep gables "so the front of the house addresses the street in an interesting way, as did the late-19th-century houses." Here, however, these elements are updated in a strong graphic manner.►



On the north wall *(above)* a super-size custom-designed bay window flanked by standard casement windows (and chaises designed by Mr. Stern) fill the living room with light. Sky blue stucco wall *(right)*, clear blue reflecting pool and verdant bamboo backdrop create a cool oasis in the private patio. Staircase leads to porch on second floor outside dining area.



The airiness of one interior defies the constraints imposed by the developers. On the narrow (50-by-117-foot) lot with a six-foot side setback requirement, the developer wanted two two-bedroom houses, each with its own two-car garage and private outdoor spaces. Although the project originated as a speculative development, William Stern worked closely with Lorry Parks and Thomas Grace, owners of the house shown here, to infuse their narrow space with the openness of the outdoors.

"Having grown up in Chicago," says Ms. Parks, "heaven to me is having lots of doors and windows to open." Mr. Stern gave each level its own outdoor space. On the ground level a wall of French doors opens the master bedroom to a patio. An exterior stair leads from the patio to a covered porch on the main living level. "I elevated the main rooms to the treetops to counterpoint Houston's flatness," says Mr. Stern. To capture the breezes created by cross ventilation, the living, dining and kitchen areas are all open to one another.

They are grouped around a central staircase that leads to a study which has its own small deck.

Ms. Parks had asked for one large loft-like space because she likes to entertain and do the cooking herself. Mr. Stern's solution—an island dividing the dining area from the galley kitchen—"works so well it even encourages guests to participate in the preparations," says Ms. Parks.

Although the house was carefully customized for Ms. Parks and Mr. Grace, it now serves the needs of its present occupants, an interior designer and her husband, who rented the house when the owners moved to Dallas to open their furniture showroom, Grace Designs. "I've learned a lot by living in this house," the designer says. "In Houston where it's hot seventy percent of the year, the balconied porch shields the main living level from direct sunlight, and the bedroom seems to extend through the French doors across the pool to the bamboo on the far wall."■

—SUSAN ZEVON

Photographer TIM STREET-PORTER

Cooling ideas for a hot climate: tile flooring, white walls and clean, uncluttered decorating



Sufficient wall space is a prerequisite for art collectors. Displayed here: "Phoenix" sculpture by Lynda Benglis above the fireplace, wood construction by Chuck Arnoldi on the living room wall near the stairs, painting by April Gornik behind the dining table and ceramic vase by Ken Price in front of the right living room window. All courtesy of Texas Gallery.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



SMALL WONDROUS GARDENS

From Cape Cod, summer ideas for tiny spaces

Shallow thirsty soil, bright but fickle sun, narrow seaside lots, tempestuous winds—not ideal conditions, it would seem, for gardening. But in Provincetown, Mass., at the tip of Cape Cod, gardeners paint the town with flowers. They succeed, just as patio and balcony gardeners do, by choosing what will grow best and by generous watering, feeding and picking. Provincetown, a fishing village, gathering place for artists and writers and summer resort, is built on a sandspit that forms a harbor within a bay within the Atlantic. The Pilgrims landed here in 1620 but found the soil poor, the water scarce and the natives less friendly than now. They signed the Mayflower Compact, then sailed for what is now Plymouth. The outer cape is mostly protected National Seashore, with high dunes, deep swales, scrub oak and pine, marshland and broad beaches. Provincetown is composed of close-together shingled houses, with fences, window boxes, flowers—and people—wondrously vivid and various.►

—MARYBETH WESTON

Photographer WILLIAM P. STEELE

Hardy rambler roses planted 40 years ago *(right)* flank the doorway of Mrs. Ian Pinkerson's simple garden of grass, privet and more roses. Her blue-shuttered cottage *(above)* was once a fishing shack. The gardens on these pages are all on narrow old Commercial Street.







Twin archways of privet bushes *(opposite)*, planted in pairs and trained to intertwine, frame Patti and Ciro Cozzi's garden. Tuberous begonias in tubs bloom from June into November. A restaurateur, Mr. Cozzi has just written *Ciro and Sal's Cookbook* (Donald I. Fine, Inc., $18.95), filled with Provincetown recipes and lore. *Above:* A bouquet of a garden, this backyard of hosta, nicotiana, dahlias, gladiolas and phlox was created by Perennial Planters.



A tumble of 'Blaze' roses planted just four years ago by art curator Ellen O'Donnell and her husband, contractor Neal Germain, daub the picket fence of this 1820s Greek Revival house. Ms. O'Donnell credits her success with roses to the advice of summer neighbor Stanley Kunitz ("A Poet's Garden," HB, April 1986). In this sandy soil, daily watering, monthly feeding and spraying keep roses in bloom past Thanksgiving.



A flower and vegetable garden sits atop a seawall at Ruth Hiebert's place near Captain Jack's Wharf. Sunflowers, evening primroses, daisies and orange calendulas keep company with purple cabbage and eggplant, green kale and peppers. Briny winds often salt the vegetables before they're picked, so Ms. Hiebert hoses them daily with water from her well. Her shrubs are salt-tolerant rugosa roses, tamarisk, hydrangeas, potentilla, mallow and black pines.



Wide-petaled roses that dry quickly after fog and rain, beach grass, carefree coreopsis, snow-on-the-mountain and other wildflowers border the walkway leading from the Westwinds Guesthouse down to the harbor. They also help firm the dunes on this fragile caracole, a whorl of land and sea at the edge of the continent. Painters describe Provincetown's quality of light as Mediterranean; the holiday hues of the small gardens would seem to prove it.■

CLOSE-UPS

A BIRDHOUSE AS ART, PAINTINGS AGAINST WALLPAPER, THE NEW TAILORED TABLE SKIRT, BENCH VERSATILITY—THEY'RE ALL IN THIS ISSUE!



EDGAR DE EVIA

ONE OF THE HOTTEST indoor accessories, this new folk art birdhouse boasts a big welcome sign over the front door. It has all the accoutrements of civilization—copper roof, chimney, picket fence, even a shuttered and curtained window! Display it as a treasured handcrafted object. By mail, it's $65 ppd. from Belfast Station, Box 31, Belfast, TN 37019; (615) 276-2407. Birdhouse collectors (often would-be house collectors) will find more examples in "HB Marketplace," pages 20 and 21.

DON'T BE AFRAID TO HANG PICTURES ON a richly patterned wallcovering *(below and page 61)*, as owner/designer Anne-Marie de Ganay has done. She also included her own paintings of peaches and watermelon at the left, among the many objects with nature motifs. If you, too, have artistic talent, be bold and hang your best pieces among more serious works of art.



EDGAR DE EVIA

TRY A NEW SHAPE FOR A SKIRTED TABLE! Hexagons or octagons make charming accent tables. They fit beautifully into corners and help you vary the shapes in a room. They add real cachet. But how to skirt them? Designer Nelson Ferlita solved this problem *(above right and page 47)* with a skirt that's neatly box-pleated. The pleats make the damask fall gracefully straight. And a set of legs or a pedestal is concealed, avoiding the decorating dilemma of too many legs in a room.



A SMART AND NEW COFFEE table can be a bench *(right and on page 40)*. What a handy place to pile books and magazines! Using a tray to prevent spills, you can group flowers, ashtray, bibelots near the sofa. Having a dinner party for eight? The bench can become extra seating. Cocktails for 20? Move the bench/tray ensemble to a smaller room so standees won't trip over it. Or position it on a porch that catches the summer breezes. Handsome benches also pull conveniently near the fireplace on chilly evenings, or can be placed near a sunny window. So plan to include several of these versatile seating pieces when you decorate. Find them through decorators, in furniture stores, or at your favorite antiques shops.■



JOE STANDART

—PHYLLIS BARTLETT



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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

SERIOUS ROSES

Some of the most distinguished and delicious rosés have an image problem. Maybe it's because they're confused with simple-sweet blush wines and cotton-candy jug rosés. Maybe they look like wines for people who can't make up their minds between red and white. Or maybe it's just hard to take pink wine seriously.

But the best are made from grapes that could be used to make a fine red. The clear juice is given just enough contact with the dark grape skins to turn the wine a deep salmon-pink. Light, delicious and refreshing, these serious rosés also have the right bite and savor to complement cold ham, salade Niçoise, cold garlic soup, seafood pastas and other summer foods. They're always served chilled to enhance their refreshing qualities, which makes them all the more inviting in warm weather.

From our recent tastings we've picked five that deserve to be taken seriously: from California, two 1985 rosés of Cabernet Sauvignon, Simi (about $7) and Firestone (about $7), and the fruity 1986 Buehler Zinfandel rosé (about $6); from France, the dry, savory Domaines Ott Côtes de Provence rosé (about $8) and the distinguished Domaine Tempier Bandol rosé (about $11).

WINE BARGAIN OF THE MONTH

Summer dining isn't all fish and white wine. It's also meaty fare cooked outdoors, such as grilled sirloins, barbequed spareribs, shish kebabs and butterflied leg of lamb, all of which call for a fine but modestly priced red. One of the best red wine values we've come across lately is from California: the 1983 J. Pedroncelli Cabernet Sauvignon. It's flavorful enough to stand up to pepper steak but has the balance and subtlety to match more sophisticated fare. At $7 a bottle, it's worth buying some for the fall, too.

ELIZABETH HATHON



Classic Drinks: The Bloody Mary

Sunday brunch wouldn't be the same without it. And chances are that vodka wouldn't be as popular as it is if this drink hadn't caught on.

The Bloody Mary was created in Paris in 1924 at Harry's New York Bar. Back then it was a potent mix of half vodka and half tomato juice. The recipe has since been toned down, but creative types have never ceased to tinker with it, adding egg white, horseradish, sherry, beef bouillon and other ingredients to add zest.

The key is to use a high-quality tomato juice. If you like it hot, substitute Pertsovka (pepper vodka)—you won't need extra spice. Here's the classic recipe:

3 ounces tomato juice
1-1/2 ounces vodka
1/2 ounce fresh lemon juice
Dash of Worcestershire sauce
Dash of Tabasco sauce

Combine ingredients, shake with ice and strain into an old-fashioned glass. Add 2 or 3 ice cubes and garnish with lemon or celery stick.■

SUMMER DELIGHTS



Three cool-off menus — starting with this Mediterranean-inspired repast — make for easy parties with no last-minute details ►

The dog days are upon us. By now the thrill of summer's first ear of corn and dip in the pool have faded a bit. What's left are the heavy, lazy days of August—the time of year when we'd most like to get away from it all and relax. But if you can't be by the sea or on a mountaintop, escape can be as close as your own backyard.

Judith Olney, author of *The Joy of Chocolate* and *Judith Olney on Bread*, created the trio of menus on these pages for easy peak-of-summer picnics right out your own back door. "Packing up food, beverages, ice and all the trappings, then traveling to some faraway place can be tiring—especially when the weather is warm," she says. "It's easier to seek out some special place where there is shade and a breeze—close to home." (Of course, if it's really sweltering or if the sky thickens with threatening clouds, these dishes taste just as good indoors as out.)

Ms. Olney's menus are inspired by the cuisines of India, Japan and the Mediterranean, where the weather can be warm and much of the fare is bursting with robust flavors. And since palates are naturally dulled by heat and humidity and energy levels drop, assertive foods are often the most enjoyable. But assertive doesn't necessarily mean hot. Add a welcoming jolt to an otherwise placid dish with spices such as ginger, cumin and cinnamon; herbs like mint and chives; plus bitter greens and edible flowers (watercress and marigolds, for example). Acidic foods, such as lemon and raspberries, and those that are naturally cooling, like cucumbers and yogurt, can soothe and quench as they refresh.►





Marinate to strengthen flavors: lamb chops in ginger, lentils in red-pepper dressing



The Indian picnic features *(counterclockwise from foreground)*: **ginger-marinated lamb chops on a bed of fig leaves, cucumber and yogurt salad, marinated lentil and split pea salads, tomato and marigold salad, curried flat-bread warmed on the grill, fresh fruit, candied papaya and mango. For the centerpiece, arrange a lush pistachio cake on a bed of rose petals.**



What to serve when the temperature soars? Cool, low-fat fare inspired by Japanese classics.



Summer meals should appeal to all the senses," says Judith Olney. "The earthy aroma of chicken or chops on the grill is guaranteed to whet appetites." In terms of the visual, Ms. Olney suggests making the most of the season's fruits, vegetables, herbs and flowers—as garnishes and centerpieces as well as in cooking—since their vibrant colors offer great eye appeal.

To add interest to the setting, choose china and linens that complement the type of food you are serving, such as these platters *(right)*, which suggest the Orient. For a refreshing touch, wrap silverware in crisp linens, then tie lengths of fresh ivy around each bundle *(left)*.

Thin, crisp varieties of bread—pita, focaccia (Italian flatbread), biscuits or breadsticks—are more appealing in summer than a dense, heavy loaf. "And remember, although appetites tend to be small in warm weather, serving a variety of dishes adds interest to a meal; guests can try new dishes—and picky eaters are given a choice."■ —SARAH BELK

Photographer LILO RAYMOND



Float lightly poached baby pattypan squash halves in bowls or mugs of dashi-based broth *(top)*. Keep skewered chicken "sausages," tuna, shrimp and swordfish on a bed of ice before grilling *(center)*. A light Bavarian cream scented with ginger and topped with tamarillo sauce *(left)* is a cooling dessert. Substitute raspberries if tamarillos are unavailable. Tea eggs, sesame noodle salad and spinach-egg roulade *(right)* are easy, make-ahead additions.

RECIPES BEGIN ON PAGE 92

FOR MORE DETAILS, SEE PRODUCT INFORMATION



QUICK COOK

Sometimes in summer what we want most for dinner is a salad, and in this month's Quick Cook salads take center stage. Avocado Fans with a tomato-y vinaigrette and a squash and string bean salad with yellow-pepper mayonnaise celebrate the riches from the garden. The chèvre-stuffed chicken breasts will satisfy heartier appetites; serve with warm, crusty rolls. For dessert, offer a third salad of melons and raspberry sorbet. Menu serves 6.

—MARTHA STEWART

AVOCADO FANS

3 ripe avocados, peeled, pitted and sliced thinly

Dressing:

3 ripe tomatoes, peeled, seeded and coarsely chopped
1/4 cup olive oil
2 tablespoons balsamic vinegar
2 tablespoons chopped fresh coriander leaves
1 teaspoon Dijon mustard
Salt, freshly ground pepper
6 nasturtium or chive blossoms, to garnish (optional)

☐ Divide avocado slices among 6 salad plates, arranging slices into fans.

☐ In bowl whisk together dressing ingredients and spoon over avocado. Garnish with nasturtium or chive blossoms.

CHICKEN BREASTS STUFFED WITH CHEVRE AND BASIL

3 whole chicken breasts, boned and split, with skin left on
3 ounces mild chèvre (such as Montrachet, Bûcheron or American goat cheese)
6 sprigs fresh basil
Salt, freshly ground pepper
1/3 cup crab-apple jelly or red pepper jelly, to glaze



☐ Carefully loosen skin of each chicken breast. Using your fingers, gently insert about 1 tablespoon chèvre under the skin and place 3 or 4 basil leaves on top. Pull skin back over meat and tuck in underneath.

☐ Sprinkle with salt and pepper and place breasts in buttered baking dish in one layer. Brush skin with jelly and roast in preheated 375° oven 30 minutes, until breasts are a deep golden brown. (*Note:* If a crisper skin is desired, cook under preheated broiler until crisped and brown.) Cool slightly and slice if desired.

SALAD OF ZUCCHINI, SUMMER SQUASH AND STRING BEANS

3 to 4 small zucchini
3 to 4 small yellow summer squash
1/2 pound tender young string beans, trimmed

Dressing:

1/2 cup mayonnaise
1/2 yellow pepper, roasted, peeled and finely chopped (optional)
6 chives, finely snipped
Juice of 1/2 lemon
Salt, freshly ground pepper
3 to 4 tablespoons chopped Italian parsley

☐ Steam vegetables until crisp-tender. Immerse in cold water to stop cooking. Drain thoroughly.

☐ Slice zucchini and squash into 1/4-inch diagonal slices. Combine in serving bowl and set aside.

☐ In separate bowl whisk together dressing ingredients and toss with vegetables.

MELON SALAD WITH RASPBERRY SORBET

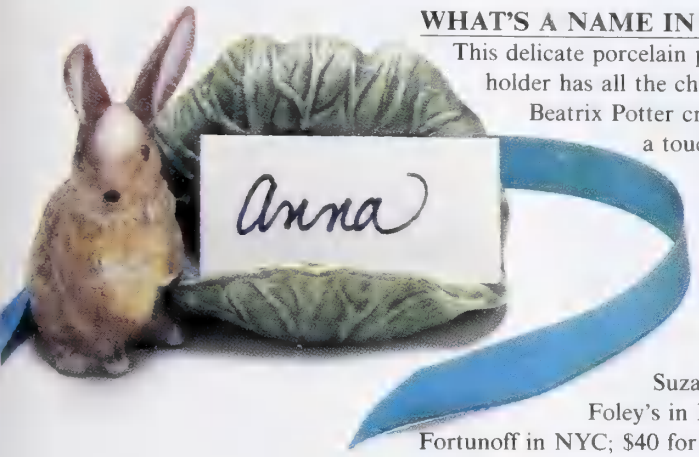
1 small cantaloupe
1 small orange honeydew melon
1 small green honeydew melon
1 pint raspberry sorbet
Fresh mint, to garnish
Raspberry liqueur (optional)

☐ Halve and seed melons. Slice melons into thin wedges and remove rind. Divide among 6 dessert plates. Place a scoop of sorbet on each plate and garnish with mint sprigs. Splash with raspberry liqueur.■

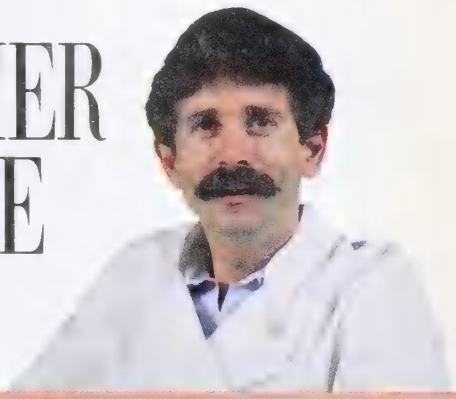
ENTERTAINING PLUS

By SARAH BELK

SUMMER FARE



WHAT'S A NAME IN ?
This delicate porcelain place-card holder has all the charm of a Beatrix Potter creation. It adds a touch of whimsy to any tabletop. From Fitz and Floyd, Inc., it's available at Geary's in Beverly Hills, Suzanne's in Phoenix, Foley's in Dallas and Fortunoff in NYC; $40 for a set of four.





BERNARD COHEN

REFRESHER COURSES
We've chosen two chilled and oh-so-light desserts to wake up your taste buds during the lazy days of summer. Laurie Burrows Grad's Raspberry Applesauce from *Make It Easy, Make It Light* (Simon & Schuster, $17.95) is a breeze: In saucepan bring to boil 6 cored and sliced apples, 2/3 cup fresh raspberries, 1/3 cup frozen apple juice concentrate, thawed, and 1/2 teaspoon cinnamon. Simmer, covered, over medium-low heat 25 minutes. Strain, cool, cover and chill. Serves 8. Or indulge in Vitari, a new frozen dessert. With just 18 calories per ounce and made from nothing but fruit, this piquant and sherbetlike confection should satisfy even the most diehard ice cream lover. Available at Sloan's in the Northeast, Alpha Beta in the Southwest and other stores nationwide.



ELIZABETH WATT

BIG CHEESE
Good riddance to rubbery over-processed mozzarella. Now you can buy it fresh without having to fly to Italy. Called Fior di Latte (flower of the milk), it's been specially packaged by Polly-O® to last up to a month, unopened, in your refrigerator. For health watchers, fresh mozzarella scores high with a mere 20 milligrams of sodium per one-ounce serving, compared to processed mozzarella's 280 grams of sodium for an equal portion. And mozzarella is not just for pizza: Layer slices with basil leaves, fresh or roasted sliced sweet peppers and top with lemon or lime vinaigrette *(above)*; or place mozzarella slices on a bed of arugula and watercress and drizzle with a garlic-mustard dressing.

RITZY SALAD
While in Atlanta, don't miss The Dining Room at The Ritz-Carlton, Buckhead, where Michelin-starred chef Guenter Seeger *(top)* presents an exceptionally original version of light, elegant cooking. His inspiration? America's best—from Georgia okra to Alaskan king crab—plus a little old-country know-how (Seeger hails from Germany's Black Forest). We think his seductive crab salad with caviar and saffron-scented ravioli *(above)* is the ultimate summer starter. To make, see recipe section.■

MICROWAVE CORNER

This month's menu was gleaned from one of our favorite books, *Mastering Microwave Cookery* by Marcia Cone and Thelma Snyder (Simon and Schuster, $19.95). It's a veritable bible on the subject, including easy-to-understand explanations on how microwaves work, what utensils and cookware are best, as well as basic principles of thawing and reheating. It's a good choice for the microwave-wary and for everyone else who wants to know how to use an oven to the fullest.

The menu here is just right for summer: Basil from the garden flavors the ricotta timbales (serve them warm or at room temperature); the herbed potato salad and chicken with vegetables are light and healthy. Round out the meal with crusty whole-wheat or sourdough rolls and an arugula and radicchio salad if desired. The heavenly make-ahead peach sauce is drizzled over vanilla ice cream or pound cake. Counting calories? Swirl a little sauce into plain yogurt instead. Menu serves 4.

PESTO RICOTTA TIMBALES

Pesto:

- 2 tablespoons pine nuts
- 1 small garlic clove
- 1 cup packed fresh basil leaves
- 1/2 cup grated Parmesan cheese
- 1/4 cup olive oil

Ricotta filling:

- 1 cup ricotta cheese
- 1/2 cup grated mozzarella or Muenster cheese
- 1/2 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- 2 eggs, beaten

☐ In food processor or blender with machine running, add pesto ingredients in order listed and process into thick paste. Fill four 5- or 6-ounce ramekins three-quarters full of pesto, using spoon to press down sauce. Set aside.

☐ In medium bowl combine filling ingredients, stirring well to mix. Divide mixture evenly among pesto-filled ramekins. Place ramekins 1 inch apart in a circle in oven. Microcook on medium 8 to 12 minutes or until knife inserted in center of custard comes out clean. Let stand 5 minutes before turning out. Serves 4.

STEAMED BONELESS CHICKEN BREASTS WITH VEGETABLES

- 2 tablespoons butter, softened
- 1 cup carrots, julienned
- 1 cup zucchini, julienned
- 1 cup sliced mushrooms
- 1 teaspoon freshly squeezed lemon juice
- 2 tablespoons chopped fresh parsley (or 2 teaspoons dried)
- 2 tablespoons chopped fresh dill (or 2 teaspoons dried)
- 2 whole boneless chicken breasts (about 1 pound), split
- Salt, freshly ground pepper
- 1/4 cup thinly sliced scallions

☐ In 10-inch microproof pie plate or platter, combine butter and carrots. Cover tightly with plastic wrap turned back on one side (to let steam escape) and microcook on high 3 to 5 minutes, or until carrots are crisp-tender. Strew zucchini and mushrooms on top of carrots; sprinkle with lemon juice, parsley and dill. Mound vegetables towards center of dish, leaving a 3-inch space around the edge of the dish.

☐ Season chicken pieces with salt and pepper. Arrange chicken pieces in space around vegetables, placing the larger pieces on the outside of the dish. Sprinkle with scallions. Cover tightly and microcook on high 9 to 12 minutes, until chicken is done and vegetables are crisp-tender. Let stand, covered, 3 minutes. Serves 4. (*Note:* For a lower calorie dish, substitute 1 tablespoon water or chicken broth for butter.)

POTATO SALAD WITH CHIVES

- 1 pound small boiling potatoes, washed
- 1/4 cup olive oil
- 2 tablespoons vinegar
- 1/4 teaspoon salt
- 1/4 teaspoon pepper
- 1 tablespoon finely chopped scallion, chives or onion
- 1 tablespoon chopped fresh parsley (optional)

☐ Pierce potatoes and place in 2-quart microproof casserole. Add 1/4 cup water, cover tightly and microcook on high 7 to 10 minutes or until tender, turning potatoes over halfway through cooking time. Let stand, covered, 10 minutes or until cool enough to handle.

☐ Drain, peel (if desired) and slice potatoes into 1/8-inch slices. Set aside in serving bowl. In small bowl combine oil, vinegar, salt and pepper. Pour over warm potatoes and marinate at least 30 minutes at room temperature. Stir in remaining ingredients just before serving. Serves 4.

FRESH PEACH SAUCE WITH GRAND MARNIER

- 1/4 cup sugar
- 1 tablespoon freshly squeezed lemon juice
- 1/2 teaspoon vanilla extract
- 3 peaches, peeled, pitted and thinly sliced
- 1 tablespoon Grand Marnier (optional)

☐ In 1-quart microproof casserole combine 1/4 cup water with sugar, lemon juice and vanilla. Microcook on high 2 to 4 minutes, or until boiling rapidly. Stir in peaches and Grand Marnier. Chill. Serve over ice cream to four. ■

From *Mastering Microwave Cookery* by Marcia Cone and Thelma Snyder. Copyright © 1986 by Marcia Cone and Thelma Snyder

ENTERTAINING PLUS

Continued from page 91

CRAB SALAD WITH SMOKED SALMON SAFFRON RAVIOLI

Ravioli dough:

- 1-1/2 cups semolina flour
- Pinch salt
- 1 egg, beaten
- 1 teaspoon olive oil
- 1 tablespoon saffron infusion (steep 1/8 teaspoon saffron threads in 1 tablespoon boiling water 15 minutes)

Filling:

- 7 ounces thinly sliced smoked salmon
- 1 cup heavy cream
- Salt, white pepper to taste

Vinaigrette:

- 1 cup plus 2 tablespoons virgin olive oil
- 6 tablespoons fish stock
- 3 tablespoons champagne vinegar
- Salt, ground white pepper
- 1 tablespoon finely chopped chives

Salad:

- 2 1-pound king crab legs, cooked, shelled and cut into 2-inch lengths
- 1 head Bibb lettuce

☐ Make dough: In bowl combine flour and salt. Make a well in the center and add egg, olive oil and saffron infusion. Mix liquid ingredients together and gradually add dry ingredients. Mix until well-combined. Knead 5 minutes, wrap and refrigerate 1 hour.

☐ Make filling: In food processor or blender puree salmon. Press through sieve and return to food processor. Add cream, salt and pepper and process until smooth. Cover and chill.

☐ On lightly floured surface, roll out dough until very thin and cut into 4-by-2-inch rectangles. Place 1 tablespoon filling in center of each square and fold in half. Trim corners with 2-inch cookie cutter. Seal edges by pressing with fingers; chill.

☐ Cook ravioli in lightly salted boiling water 2 minutes or until al dente. Drain and set aside.

☐ Make vinaigrette: In bowl combine oil, stock, vinegar, salt, pepper and chives. To serve, stand crab legs upright on 6 salad plates. Place 3 raviolis on each plate and encircle with lettuce leaves. Drizzle vinaigrette over all. Serves 6. ■

SUMMER DELIGHTS

Continued from page 89

TOMATO SALAD

☐ Slice 4 medium-large ripe tomatoes into wedges onto serving platter. Sprinkle with white wine vinegar and garnish with orange calendula marigold petals if desired. Serves 8.

JAPANESE EGG AND SHRIMP ROLL

- 1/2 pound peeled uncooked shrimp
- 3 eggs
- 2 ounces fresh spinach leaves
- 1 teaspoon soy sauce
- 1 teaspoon cornstarch
- 1 tablespoon peanut oil
- Soy sauce, for dipping

☐ Puree shrimps and 1 egg in food processor. Chill.

☐ Parboil spinach in saucepan of lightly salted boiling water until bright green. Drain thoroughly and set aside.

☐ In bowl whisk together remaining 2 eggs. In small bowl or cup dissolve cornstarch in 1 teaspoon soy sauce and 1 tablespoon water. Add soy mixture to eggs.

☐ Heat oil in 9-inch-square flame proof baking pan. Pour in egg mixture and cook over medium heat until completely set. Gently turn the cooked egg square onto lightly oiled aluminum foil.

(Continued on page 95)

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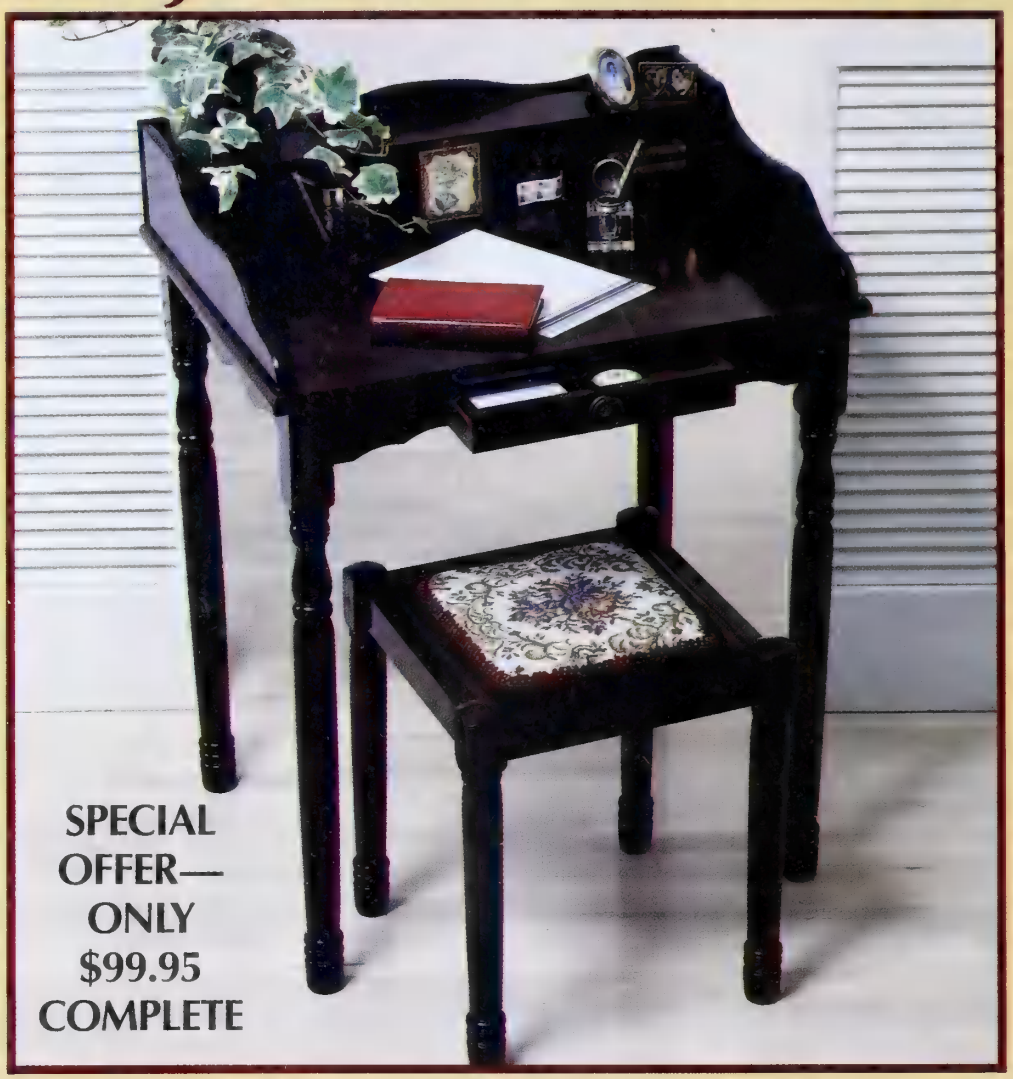
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SUMMER DELIGHTS

Continued from page 92

☐ Spread with shrimp paste; layer spinach on top. Roll the egg square (like a jelly roll). Wrap loosely in foil. Return to the baking pan and bake in preheated 350° oven 20 minutes. Let cool in foil; unwrap, trim ends and cut into 1/2-inch slices. Makes approximately 15 slices.

GREEN PEA SALAD WITH MINT

- **1/2 teaspoon salt**
- **1 clove garlic, peeled**
- **1-1/2 cups dried green split peas**
- **3 cups cooked fresh or thawed frozen green peas**

Dressing:

- **1/3 cup olive oil**
- **1/4 cup finely chopped parsley**
- **3 tablespoons white wine vinegar, or to taste**
- **2 tablespoons finely chopped mint**
- **Salt, freshly ground pepper**

☐ In saucepan bring 3 cups water to boil. Add salt and garlic clove. Add split peas; remove from heat, cover and set aside 45 minutes. Add frozen peas, cover and set aside 15 minutes. Drain; discard garlic.

☐ In bowl combine dressing ingredients, pour over peas and toss to mix. Let stand at least three hours or overnight for flavors to blend. Serves 8.

CUCUMBER YOGURT RAITA

- **2 medium English cucumbers, peeled and thinly sliced**
- **1/2 teaspoon salt**
- **2 cups plain yogurt**
- **Pinch cayenne**
- **1/4 teaspoon cumin seeds, coarsely crushed with mortar and pestle (or substitute 1/8 teaspoon ground cumin)**
- **Freshly ground pepper to taste**
- **Paprika, optional**

☐ Place sliced cucumbers in colander, sprinkle with salt and drain 30 minutes. Using hands or the back of a wooden spoon, press out as much water as possible. Set aside in refrigerator.

☐ Just before serving, in a bowl stir yogurt, cayenne, cumin and pepper until smooth. Stir in cucumbers; garnish with paprika. Serves 8.

RED LENTIL SALAD

- **1 clove garlic, peeled**
- **1/2 teaspoon salt**
- **2-1/2 cups red lentils**

Dressing:

- **1/3 cup olive oil**
- **2 tablespoons tomato paste**
- **1/3 cup scallions, thinly sliced**
- **1 tablespoon white wine vinegar**
- **2 tablespoons lemon juice**
- **Large pinch cayenne**
- **1/4 teaspoon turmeric**
- **Salt, fresh ground pepper**

☐ In saucepan bring 5 cups water to boil; add garlic, salt and lentils. Cover, remove from heat and set aside 1 hour. Drain thoroughly, remove garlic clove and add it to dressing ingredients.

☐ In food processor or blender process dressing ingredients until smooth. Stir into lentils and set aside at least three hours. Serve lightly chilled or room temperature. Adjust seasonings. Serves 8.

GINGER-MARINATED LAMB CHOPS

- **1 cup dry red wine**
- **2/3 cup olive oil**
- **1 teaspoon ground ginger**
- **1/4 teaspoon ground cumin**
- **Pinch each salt and freshly ground pepper**
- **8 1-inch thick lamb chops, trimmed of excess fat**

☐ In bowl combine all ingredients except chops. Place chops in non-aluminum pan large enough to hold them in one layer. Cover with marinade. Set aside at cool room temperature at least 3 hours, turning 2 or 3 times.

☐ Drain chops. Grill chops over medium-hot flame (or 6 inches from preheated broiler), 8 minutes per side or to desired degree of doneness. Serves 8.

CURRIED FLATBREAD

Dough:

- **2 cups all-purpose flour**
- **1/2 teaspoon salt**
- **1/2 teaspoon curry powder (preferably good quality curry powder such as Madras brand)**
- **4 tablespoons unsalted chilled butter, cut into small pieces**

Curry butter:

- **8 tablespoons unsalted butter, melted**
- **1/3 cup vegetable oil**
- **2-1/2 teaspoons curry powder**
- **1 teaspoon freshly squeezed lemon juice**
- **1/2 teaspoon salt**
- **1/3 cup finely chopped scallions**
- **Salt, to taste**

☐ Make dough: In bowl combine flour, salt and curry powder. Cut in butter until mixture resembles coarse meal. Sprinkle on 1/2 cup ice water; mix well. Knead dough until very smooth, about 5 minutes. Cover and let rest at cool room temperature 30 minutes.

☐ Meanwhile, in a bowl whisk together curry butter ingredients and set aside.

☐ Divide dough into 16 portions. On lightly floured surface roll out 2 portions dough to form two 5-inch circles. Brush center of 1 circle with curry butter, leaving 3/4-inch border around edge. Moisten this border lightly with water, then cover with the other dough circle; press edges together to seal. Set aside covered with a towel as you repeat with remaining portions of dough.

☐ Take first dough round and roll out thinly to form a 9-inch circle. Repeat with remaining dough rounds.

☐ In 10- to 12-inch skillet, heat 1 tablespoon curry butter. Fry dough circle over medium heat until golden on bottom, about 1-1/2 minutes. Drizzle top with butter, sprinkle with salt, and turn over. Continue frying until brown and speckled on other side, about 1-1/2 minutes.

☐ Repeat with remaining dough, wiping pan with paper towels after each. Serve immediately, or reheat in low oven or on the grill. Makes 8.

HONEY PISTACHIO CAKE

Cake:

- **1/2 cup all-purpose flour, sifted**
- **3 ounces finely ground pistachios (in food processor or blender grind 3/4 cup shelled unsalted natural pistachios with 1 teaspoon sugar until finely ground)**
- **1 teaspoon cinnamon**
- **1/2 cup honey**
- **4 eggs, room temperature**
- **1 tablespoon unsalted butter, melted**

Topping:

- **1/2 cup shelled unsalted natural pistachios**
- **1/2 cup sugar**
- **2 tablespoons light rum**
- **Edible silver or gold leaf, optional (available at art supply stores or Indian food stores)**

☐ In bowl combine flour, ground pistachios and cinnamon. Set aside.

☐ In mixer bowl beat honey and eggs 8 minutes or until eggs have increased in volume four times. Working quickly so as not to lose egg volume, gently fold in flour mixture. Fold in melted butter. Pour batter into buttered and floured 9-inch cake pan; place pan on a baking sheet and bake in preheated 350° oven, 30 minutes.

☐ Cool in pan 5 minutes. Run knife around edge and turn cake out onto platter. Cover with plastic wrap and let cool to room temperature.

☐ Make topping: In bowl cover pistachios with boiling water. Let stand 2 minutes. Drain, cool slightly, and slip off skins. Cover top of cake with pistachios.

☐ In small saucepan combine 1/3 cup water and the sugar and place over medium heat. Simmer uncovered 10 minutes.

☐ Cool sugar syrup slightly; add rum, then drizzle syrup over top of cake. If desired, cake edge may be garnished with edible gold leaf.

TOASTED PARMESAN CRUSTS

- **1-1/2 cups grated Parmesan cheese**
- **3/4 cup mayonnaise, or more to taste**
- **2 tablespoons finely chopped onion**
- **Freshly ground pepper**
- **8 slices bread, cut into rounds with 3-inch cookie cutter and toasted on one side**
- **1 4-ounce jar whole pimientos, thinly sliced to garnish**
- **Black olives, halved and pitted, to garnish**

☐ In bowl combine cheese, mayonnaise, onion and pepper to taste.

☐ Place toast rounds untoasted side up on baking sheet. Spread with cheese mixture. Garnish with pimiento and black olives. Broil until cheese is bubbling and lightly browned. Serves 8.

MIXED GRILL WITH RED PEPPER SAUCE

- **8 whole chicken legs, thighs included**
- **1 to 2 tablespoons olive oil**
- **2 pounds kielbasa sausage, sliced into 8 pieces**
- **16 clams**
- **1-1/2 pounds large shrimp or mussels**
- **Red pepper sauce**

☐ Brush chicken lightly with oil and grill 6 inches from medium-hot fire (or broil 6 inches from preheated broiler) 30 minutes, turning frequently.

☐ Add sausage, clams and shrimp or mussels and grill for an additional 10 minutes until juices run clear when chicken thighs are pierced in the thickest part, sausage is cooked through, clams are opened and shrimp is opaque in the center. Serve warm or room temperature with red pepper sauce. Serves 8.

RED PEPPER DIPPING SAUCE

- **1 16-ounce can tomatoes**
- **3 ounces blanched almonds**
- **2 cloves garlic, chopped**
- **4 large sweet red peppers, roasted, juices drained and reserved, and peeled**
- **1/2 cup mayonnaise**
- **Salt, freshly ground pepper**
- **Large pinch cayenne**
- **2 tablespoons red wine vinegar, or more to taste**
- **4 to 6 tablespoons olive oil, or to taste**

☐ Place a sieve over a medium bowl and drain tomatoes. Squeeze tomatoes to extract juice and seeds. Reserve juice for another use; discard seeds.

☐ In food processor or blender process almonds and garlic until finely ground. Add seeded tomatoes, peppers and their juices, mayonnaise, seasonings and 1 tablespoon vinegar. With machine running, slowly add enough olive oil until sauce reaches the consistency of mayonnaise. Adjust seasonings; sauce should be quite hot. Chill at least 3 hours before serving. Makes 3 cups.

PAELLA SALAD

- **2 tablespoons olive oil**
- **1 large onion, chopped**
- **1-1/2 cups long-grain rice**
- **1/4 teaspoon saffron threads, or to taste**
- **2 cups frozen or parboiled fresh green peas**
- **3 cups hot chicken stock**
- **2 red bell peppers, seeded and diced**
- **1/3 cup Niçoise olives**
- **1/4 cup finely chopped parsley**

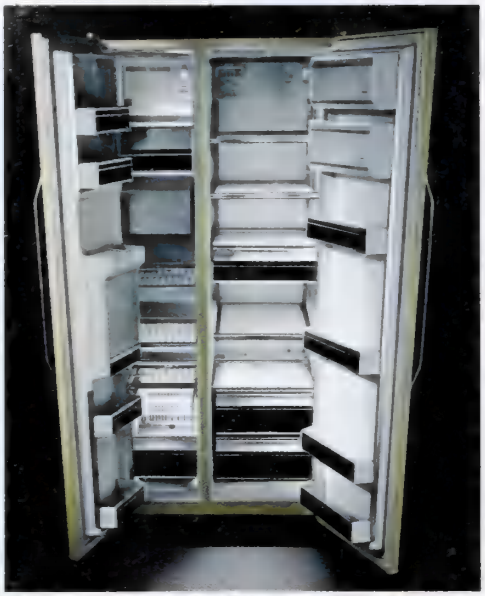
Dressing:

- **1 tablespoon freshly squeezed lemon juice**
- **2 tablespoons red wine vinegar**
- **1/3 cup olive oil**
- **Large garlic clove, minced**
- **Freshly ground pepper**
- **1/2 teaspoon salt**
- **Large pinch cayenne**

☐ Heat oil in large skillet. Add onion and cook over medium heat until soft but not brown. Stir in rice, saffron and peas. Quickly add stock. Cover, lower heat and simmer 20 minutes or until stock is completely absorbed. Remove from heat and cool slightly. Stir in red pepper, olives and parsley.

☐ In large serving bowl combine dressing ingredients until well blended. Add rice and toss to mix. Chill at least 3 hours to blend flavors. Correct seasonings. Serve lightly chilled or room temperature. Serves 8.

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SUMMER DELIGHTS

Continued from page 95

DOUBLE BERRY TART

Glaze:

- 3 cups fresh raspberries (or substitute frozen whole berries, thawed and drained)
- 1/3 cup sugar
- 1 tablespoon lemon juice
- 1 tablespoon cornstarch mixed with 1 tablespoon water

Tart:

- 1 quart fresh strawberries, rinsed and hulled
- 1 10-inch pre-baked tart shell
- 1 pint fresh blueberries (or substitute frozen whole berries, thawed and drained)
- Lightly sweetened whipped cream, to garnish

☐ Make glaze: Place raspberries, sugar and lemon juice in large saucepan. Mash berries gently with fork. Add cornstarch mixture and stir to mix. Cook over low heat until thick and transparent. Press through a sieve and cool. Discard seeds.

☐ Arrange ring of strawberries around outer edge of tart shell, then a ring of blueberries, alternating concentric circles of strawberries and blueberries until shell is filled. Pour cooled glaze evenly over berries. Serve room temperature or lightly chilled with whipped cream. Serves 8.

BROTH WITH PATTYPAN SQUASH

- 2 packets concentrated dashi-no-moto soup stock (available at Oriental or specialty foods stores) or substitute 2 tablespoons miso or more to taste
- 8 small shiitake mushrooms, sliced into thin strips
- 1 small bunch watercress, stemmed
- 4 baby pattypan squash, poached and halved

☐ In saucepan bring 8 cups water to boil. Add stock and stir until dissolved. Remove from heat; add mushrooms and watercress. Ladle into 8 soup bowls or mugs and float a round of squash in each. Serves 8.

SKEWERED SEAFOOD

- 1 pound large shrimp
- 1 pound swordfish, cut into large squares
- 1-1/2 pounds dark tuna, cut into large squares
- 1-1/2 pounds sea scallops
- Soy sauce
- Vegetable oil
- Bamboo skewers, soaked in cold water 1 hour to prevent scorching

☐ Thread seafood in alternating pieces onto skewers. Brush with soy sauce and oil and grill over medium-hot fire until opaque in center, about 3 to 4 minutes. Serves 8.

SKEWERED CHICKEN

- 1 pound boneless, skinless chicken breasts, cut into 1-inch pieces
- 1 egg
- 1 tablespoon soy sauce
- 1 tablespoon sesame seeds
- Chinese chives (available at Oriental food stores) or substitute green scallion ends, sliced lengthwise into thin "ribbons," optional
- Bamboo skewers, soaked 1 hour in cold water to prevent scorching

☐ In food processor or blender process chicken, egg, soy sauce and sesame seeds until smooth.

☐ Form "sausages" with the chicken mixture around skewers. If desired, lace Chinese chives or sliced scallions in crisscross pattern around chicken. Grill 4 to 5 minutes over medium-hot grill or until cooked through to the center. Makes 8.

SESAME NOODLE SALAD

- 12 ounces buckwheat noodles (available at Oriental and specialty food stores)
- 1/2 pound fresh snow peas, trimmed, blanched and drained
- 4 miniature eggplants
- 1 pint cherry tomatoes, stems removed

Dressing:

- 1/3 cup vegetable oil
- 2 tablespoons soy sauce
- 1 clove garlic, minced
- 1/4 cup sliced scallions
- 1 teaspoon sesame oil, or more to taste
- 2 tablespoons sesame seeds, lightly toasted
- 1 pint cherry tomatoes

☐ Cook noodles according to package directions. Drain and immediately drizzle with a little oil to keep them from sticking. Cool.

☐ Trim eggplant stems and cut through blossom end, making several 1/4-inch thick slices (leave intact at stem end) to form a "fan." In skillet heat oil over medium-high heat, add eggplant and cook until golden brown. Drain on paper towels.

☐ In bowl combine dressing ingredients. In another bowl combine noodles, snow peas and eggplant. Add dressing and gently toss to coat. Arrange on serving platter and top with cherry tomatoes. Serves 8.

TEA EGGS

- 8 eggs, hard-boiled and cooled
- 3 tablespoons soy sauce
- 3 tea bags (or 4 tablespoons loose tea)
- 1 teaspoon salt

☐ Gently roll each egg on hard surface until fine network of cracks covers shell.

☐ Place eggs in saucepan and add 3 cups cold water, soy sauce, tea and salt. Bring to simmer, cover and cook 1 hour, adding more water as necessary to keep eggs covered. Remove from heat; cool eggs in liquid. Chill overnight. Just before serving, remove shells. Serves 8.

GINGER BAVARIAN

- 6 egg yolks
- 3/4 cup sugar
- 1/2 teaspoon ground ginger
- 1-3/4 cups milk
- 2 packages unflavored gelatin softened in 3 tablespoons water
- 1-3/4 cup heavy cream, chilled

Sauce:

- 4 ripe tamarillos
- Raspberry puree, if necessary
- Superfine sugar, to taste

☐ In bowl whisk together egg yolks, sugar and ginger until light and creamy.

☐ In saucepan scald milk and slowly stir into egg mixture while whisking constantly. Return mixture to saucepan and stir over low heat until custard thickens and coats the back of a spoon. (Do not boil or mixture will curdle.)

☐ Remove from heat; stir in gelatin until dissolved. Strain and chill, stirring occasionally as it cools.

☐ In bowl whip cream until very thick but not stiff. Fold into the cooled custard.

☐ Pour custard into a lightly oiled 8-cup mold. Chill until set.

☐ Make sauce: Scoop pulp and seeds out of 3 tamarillos. Add pureed fresh raspberries if fruit is not very juicy. Taste, adding superfine sugar if a sweeter sauce is desired. *Note:* If tamarillos are unavailable, substitute lightly sweetened raspberry puree. Unmold the Bavarian, drizzle with sauce. Peel remaining tamarillo quarter through blossom end, leaving attached at stem (add pulp to sauce if desired) and place on top of Bavarian, to garnish if desired. Serves 8.■

TRAVEL:
COOKING SCHOOLS

Continued from page 32

tle under chef Chambrette's watchful eye. Classes are taught in French and interpreted in English, and before long we're thinking in centigrade and deciliters and making real Burgundian dishes from local ingredients. Good smells waft through the château, and soon the work area is cleared and set for lunch. The clanging and clicking of silverware begin as we taste. Gougères—traditionally served with a glass of Beaujolais—can be fist-size (the bigger they are the more "country" they are), or, like these divine gems, only an inch and a half in diameter. The rest of the meal is a great success, too. Coffee in the garden follows, and we relax and get to know one another.

Before our dinner demonstration class on Monday night, Anne Willan, la maîtresse and our hostess for the week, discusses the specialties of Burgundy. It has been said that if Paris is the mind of France and Champagne its spirit, then Burgundy and the Lyonnais are the stomach. The region is rich in natural resources: Bresse chickens, Charolais cattle, extraordinary charcuterie, snails (because wherever you have grapevines you have snails), excellent fruits and vegetables, and freshwater fish.

Class begins with the making of a crown of salmon and trout. Chef Chambrette illustrates traditional techniques—such as the use of a fine-meshed tamis sieve and the beating of egg whites by hand—obviously preferring elbow grease to high-tech machines! While the fish and the snails in puff pastry bake, we descend to the wine cellar for a tasting given by Monsieur Duval, sommelier at the nearby three-star restaurant A la Côte St.-Jacques. As we taste, he talks about the region's geography, climate and wines. The 1983 Morey-St.-Denis is my favorite: rich, full-bodied and perfectly balanced. Dinner follows; we finish with pears poached in red wine spiked with black peppercorns and cinnamon and served with thick crème Chantilly.

TUESDAY, OCTOBER 14

Slap-SLAP! Slap-SLAP! The dough hits the demonstration table. The rhythmic sound turns our attention to chef Chambrette as he kneads dough for a sweet yeast cake. HACK!!! A carp is decapitated with a single blow. We hear the gentle crunch of bones as it is filleted. Faces are intent, some suggesting a bit of squeamishness. I'm on pâté duty and up to my elbows in ground pork, ham and rabbit, squishing and squeezing to break it down. I'm sure it's good for the skin!

By noon we're all standing around the stove, peering into pots and ovens and observing the thickening of the pochouse, a Burgundian fish stew. The cakes, imperfectly round with a rugged, country beauty, are lifted from the oven. Warm steam permeates the room from the roast ducks.

The stew is excellent with the Aligoté (a local white wine); the duck with peas is a surprisingly light dish because these birds are less fatty than those in the States.

After coffee we pile into the mini-bus for a trip to Chablis. Herds of Charolais cattle graze under a clear della Robbia sky. We stop at a wine co-op where we taste several vintages of very affordable Chablis. My favorite is the 1978 Côte de Léchet; it has the toasty, nutty richness I love in aged white Burgundies.

We continue down the road, and the very moment we enter the village of Chablis we hear great honking and cheering. In farm trucks festooned with branches, joyful young men and women parade up the street. They've just finished picking grapes in one of the Chablis vineyards. Surely this was timed for our arrival!

By twilight we're on our way to a bustling roadside restaurant for a very generous, very tasty rustic supper: assorted vegetables vinaigrette, mammoth veal chops with mushrooms and the best pommes frites imaginable.

WEDNESDAY, OCTOBER 15

We drive to nearby Joigny for an excursion to the twice-weekly market. As I enter the large municipal building, the first thing I see is a slinky, blue-black coil of boudin noir (blood sausage). Now I'm an adventurous eater, but there *are* limits! The exquisite displays of fruits and vegetables are an inspiration to any cook: marble-size radishes; cabbages ranging in hue from pale green to deepest blue-purple; slick leeks lined up in neat rows; flats and flats of yellow, red and white onions; garlic braids; nuts of every kind including mahogany-colored chestnuts. We make our selections, which are sent back to the château so chef Chambrette can create our lunch; then we take a walk through the narrow, winding cobblestone streets of Joigny.

Returning to the château we sit down to a true plat du jour: meaty artichokes with hollandaise (I could make a meal of this alone), slender haricots verts with parsley vinaigrette, sliced tomatoes sprinkled with chopped sweet white onion, black and white radishes for munching raw, chanterelles in garlicky dressing, and for dessert, fromage blanc—all washed down with made-on-the-premises cider.

There is nothing like chocolate to bring out the greedy child in us. During dinner preparation, everyone wants to lick the spoons, whisks and spatulas used to make the cake. The fragrance of chocolate fills the kitchen; we swoon with pleasure. One of my all-time favorites is featured tonight: oeufs pochés en Meurette (eggs poached in red wine). With it we enjoy pork medallions with cabbage and turnips and the much-anticipated rolled chocolate cake.

VEZELAY: THURSDAY, OCTOBER 16

We walk through a thick morning mist up a very steep hill to see the basilica of Ste. Madeleine in the village of Vézelay, which was one of the most important places of pilgrimage for Christians during the Middle Ages. Some hours later, and with similar reverence, we nourish our more corporeal senses at the three-star restaurant L'Espérance. My favorite course is foie gras on fresh pasta with cèpes veiled in port sauce.

FRIDAY, OCTOBER 17

After breakfast we find chef Chambrette deftly kneading walnut whole-wheat dough. Under his watchful eye we make another batch of dough, trim and wash a huge basket of sorrel, make raspberry and chestnut ice creams and my very favorite cookies in the world, sablés au beurre, which combine the best of shortbread and sugar cookies. We must be moving like snails because he reprimands us by saying, "Finissez de jouer!! Vite, vite." We pick up the pace and by 11:30 fragrances intensify, hunger and curiosity grow. We sit down to a lunch of rabbit terrine, parslied ham in aspic (both dishes begun two days earlier), fish with sorrel and white wine sauce, the ice creams and cookies.

On Friday evening we drive a short distance to the three-star restaurant A la Côte St.-Jacques in Joigny. Upon being seated, we are offered smoked salmon, boudin noir (I know I said I wouldn't touch it but here it is, and it *is* good!) and pâté de foie gras. The meal that follows is a memorable one, particularly the rouget with translucent zucchini "scales" swathed in an ethereal sauce and the lobster en papillote. From the mind-boggling cheese selection I choose a mild chèvre to spread on my walnut bread and decide that nothing could be a better accompaniment to my last few swallows of wine. Miraculously, we have no trouble finding room for raspberry mousse cake or petits fours.

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TRAVEL:
COOKING SCHOOLS

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SATURDAY MORNING, OCTOBER 18

On the mini-bus back to Paris we stop in Sens, where we visit the cathedral of St. Etienne. After meandering through the town we drive on to Paris where there are warm good-byes and the exchange of favorite restaurants. We can hardly wait until the next meal!

GETTING THERE

Air France flies to Paris from New York (daily), Washington, Houston, Chicago, Miami, Boston, San Francisco and Los Angeles. Transportation between Paris and Château du Feÿ is provided in La Varenne's fee of $2,290, which covers all meals, accommodations and excursions. Or take advantage of Air France's Fly/Drive package for touring more of the Burgundian countryside. For details on the cooking school, call (206) 525-6609 or write: La Varenne in Burgundy, PO Box 15313, Seattle, WA 98115.

The Broadmoor, a 69-year-old resort hotel in Colorado Springs, is the setting for a series of winter cooking classes featuring guest chefs, cookbook authors and food professionals. Classes are demonstrations where participants—there are 23 of us for this particular class—watch and listen rather than actually cook. The days begin with a continental breakfast, followed by class until 3 or 3:30, then lunch. Afternoons are free, and dinners take place in one of the hotel's dining rooms.

THE BROADMOOR: MONDAY, MARCH 16

Out my window I can see the Rocky Mountains covered with bluish evergreens that look as though they have been dusted with a thick layer of powdered sugar. The Wild West is a far cry from the Burgundian surroundings so refined and softened with age and civilization.

Class begins with the ebullient, pink-cheeked Giuliano Bugialli telling us about his background. This former linguist and art historian approaches cooking from an historical point of view: "You can reconstruct the history of a country through its food," he says. His eyes flash as he reminds us that Italian food is not second to French. Classics like mayonnaise, béchamel sauce and puff pastry (maionese, balsamella and pasta sfoglia) were born in Italy then traveled to France via Caterina and Maria de Medici, who married French royalty (Henry II and Henry IV, respectively). We learn surprising little-known facts about Italian ingredients: Nutmeg was at one time very rare and expensive; green tomatoes were eaten in Italy before ripe red ones, and the concept of tomato sauce dates only from the 1830s. Pasta is always served as a first course, never as a side dish, main course or salad.

Today's menu includes "stamped" pasta made from chestnut flour; whole, boned and stuffed chicken; peas cooked with lettuce; scallion frittata and chocolate-apricot torte. A soft staccato "scrape-scrape-scrape" fills the room as Giuliano bones the chickens and shares cooking tips. He passes around a bowl of chestnut flour so we can see it and inhale its smoky-sweet earthy aroma reminiscent of the fruit itself. We watch with amazement as he bones chickens; the bones are literally pulled out of the bird rather than the flesh being cut away completely as in the French manner.

He moves knowingly, effortlessly, from one dish to another. "Don't give me a hard time about salt," he pleads with a grin as he adds salt to the stuffing for the chicken. "It is already written when you are going to die." Ah, the Italians! As he holds the floppy boneless bird open like a pillowcase, his assistant stuffs it. Like magic a flat, rectangular piece of limp poultry is transformed into a neat, plump round. The aroma of scallions cooking in butter fills the air. It's one o'clock and we're hungry! But first, there is pasta to be made.

With a pressing, twisting motion Giuliano kneads the dough as if he is on automatic pilot. Thin, flat strips of dough are cut into inch-and-a-half circles with a special wooden stamp that not only cuts out the pasta (like a cookie cutter) but imprints the disk of dough with a personalized insignia, as one would press a signet ring into sealing wax. This turns out to be my favorite of the day's dishes: The silvery-beige disks—subtly flavored with chestnut flour—are swathed in butter and fresh marjoram. Pine nuts add a gentle crunch to this slithery, sensuous dish.

TUESDAY, MARCH 17

Class begins with an all-green-clad Giuliano (in honor of St. Patrick's Day) discussing the day's menu: two pastas (one with crab meat, another with anchovy sauce), a double-crust Sicilian lamb pie,

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potato fritters, rosemary focaccia (Italian flat bread), sausage-stuffed chicken galantine and fresh apples and pears baked in a very light clafoutilike batter.

Giuliano begins kneading the dough for the lamb pie and says, "You must have a gentle touch when working with this dough." Moments later puffs of flour cloud the air as the pasta machine cranks out ribbons of dough that are then cut into narrow tagliolini and set aside to dry.

It is past noon and the potato fritters and focaccia have us salivating. Soon they're distributed—along with glasses of Brunello di Montalcino—to keep us happy while the rest of the meal is prepared.

WEDNESDAY, MARCH 18

Risotto with black-eyed peas? You bet. These legumes, which seem so much a part of our own Southern cuisine, came to Italy via Persia and Egypt. We learn that black-eyed peas and many other legumes fell out of favor after the war because they had been among the few foods available then. Most Italians of that generation do not want to be reminded of what must have made up countless meals.

There is so much to learn today that we opt for lunch in the demonstration room to watch more dishes being prepared. Everyone is intent on absorbing as much as possible, and Giuliano is more than generous with his time, energy and knowledge.

After the risotto we indulge in bright-tasting, lemony fennel simmered in white wine and herbs. It is a "piatto mezzo," or plate between, served between the first and main courses to cleanse the palate like a salad. It is followed by a Chianti-style meat loaf redolent of red wine, a baked sausage and egg dish that seems perfect for a winter brunch and an orange-scented chocolate torte.

After lunch Giuliano autographs books and receives enough warm hugs to last him until his next classes. I take a long, last look at this peaceful resort and feel a new understanding of Italian food and an appreciation for the beauty of the West.■

GETTING THERE

American Airlines flies to Colorado Springs daily from most major cities with convenient connecting flights via Denver and Dallas. Fee for classes, accommodations and meals is $700. For more information on the classes write: Fran Folsom, director, The Broadmoor Cooking School, PO Box 38205, Colorado Springs, CO 80937; or call (303) 520-9145 or (303) 577-5751.



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DECORATIVE ARTS

Continued from page 30

upon eternal forms recalling Greek and even Egyptian prototypes.

Although Diego made furniture, he was not a true cabinetmaker but a craftsman-sculptor. He mastered all phases of bronze casting, from the production of plaster models to the application of his secret patinas, and insisted on assembling most of the pieces himself; no one else was allowed to choose the ornamental elements, nor even to attach them or apply the patinas. His bronze technique set him apart from creators of contemporary furniture, and his artisan's approach was out of step with the mechanical concept of industrial design.

Diego's hallmark was his use of small animal sculptures. His fascination with animals developed in early childhood and persisted throughout his life. He surrounded himself with cats, with whom he had, as friends recall, an almost mystical affinity. This fondness—as well as, perhaps, the examples set by ancient Egyptian furniture makers, French animal sculptors and Alexander Calder—led him to create small delicate sculptures which, after World War II, he began to add discreetly to pieces of furniture. The first recorded example was a little sparrow added in 1947 to a big chandelier of Alberto's. Inclusion of these statuettes soon became a game for Diego; eventually he embellished most of the furniture he made with fantastic little vignettes of animals, trees, foliage and, occasionally, human figures. As Diego himself said, these additions "dressed up" his otherwise very functional designs.

Diego ended his years of independent creativity with a monumental project in his 80s: the creation of furniture and lighting for the Picasso Museum in Paris. Diego devoted himself to the enterprise, achieving what many consider to be the high point of his career. Diego's evolution from assistant to his brother to independent artist-craftsman was long and gradual. As his friend Jean Leymarie has written, "his destiny as a poet-craftsman was slowly, silently forged, uniting the care of the functional with the charm and freshness of the marvelous." It is perhaps this identity of art and craft in Diego Giacometti's work, as much as the classical inspiration of his design, that makes it so relevant in our own "post-industrial" age.■

HB READER ADVANTAGE

HOW TO FIND THE STORES NEAR YOU THAT CARRY FURNISHINGS IN "DESIGNER ROOMS, RETAIL SOURCES" AND "DESIGN FOCUS AT RETAIL"

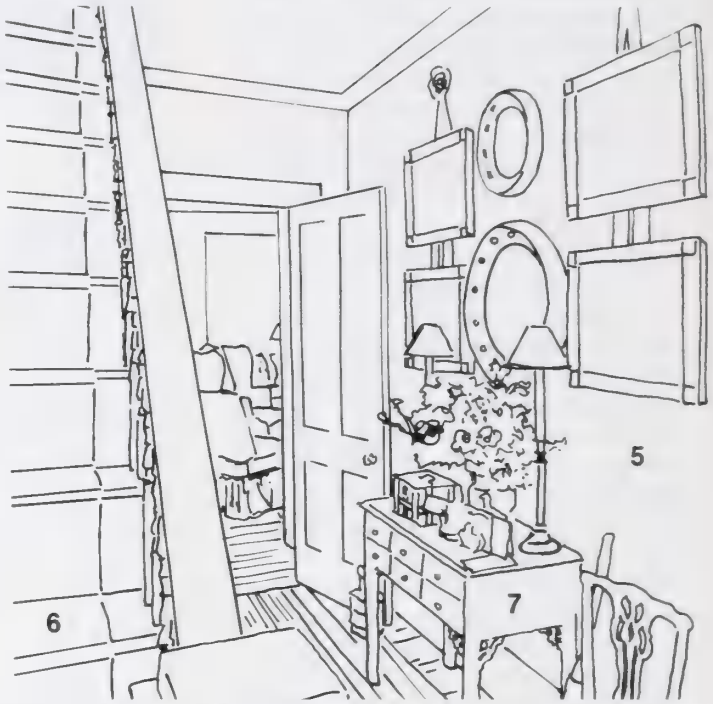
All prices are approximate suggested retail

HIGH-FASHION FARMHOUSE:
Paula Perlini, designer, pages 39 to 45



SHOPPING LIST
(above, right and below right)

1. *Sofa, Tomlinson* *$2,064.00*
2. *Slipper chair, Hickory/Kay Lyn* *660.00*
3. *Leather bench (as coffee table), Hickory/Kay Lyn* *720.00*
4. *Victoria Morland® fabrics by Raintree Designs®* . *19.95 to 20.95*



5. *Victoria Morland® wallcovering (per double roll)* *$40.00*
6. *Runner, Thos. K. Woodard (per sq. ft.)* *11.00*
7. *Hall table, Hickory/Kay Lyn* *780.00*



8. *Ladder-back side chair, Hickory Chair Co.* *$409.00*
9. *Ladder-back armchair, Hickory Chair Co.* *481.00*
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HIGH-FASHION FARMHOUSE: SHOPPING LIST

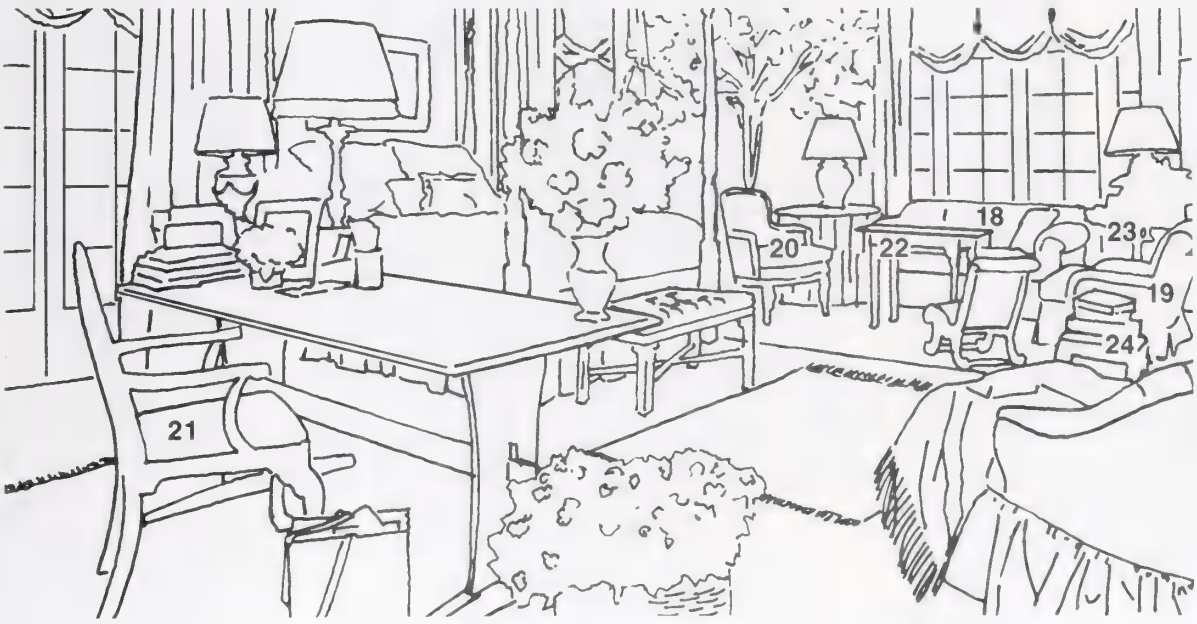
continued (below)





12. *Blue painted chest, Hickory Chair Co.* $1,487.00
13. *Victoria Morland® fabrics (per yd.)* 19.95
14. *Wallcovering (per double roll), Victoria Morland®* ... 40.00
15. *Border (per yd.), Victoria Morland®* 4.95
16. *Dalmatian hooked rug, The Gazebo* 276.00
17. *Paper cut lampshades beside bed (each), Oriental Lampshade Co.* 39.95

COMPLETE RETREAT: Nelson Ferlita, designer, pages 46 to 49



FURNITURE: HICKORY/KAY LYN (above)

18. *Love seat* $1,500
19. *Club chair* 996
20. *Louis XV bergère* 972
21. *Queen Anne armchair* 451
22. *Porringer tea table* 1,284
23. *Tilt-top table* 528
24. *Bed stool* 216

(Continued on page 105)

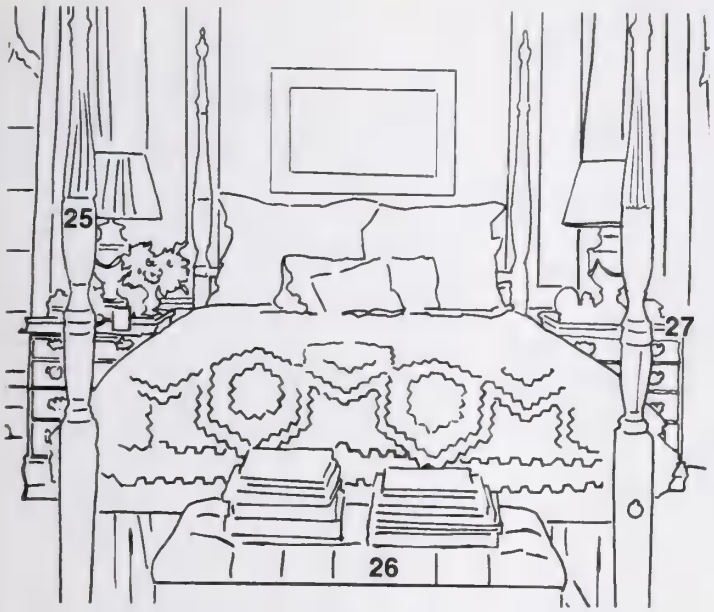
FOR MORE DETAILS, SEE PRODUCT INFORMATION

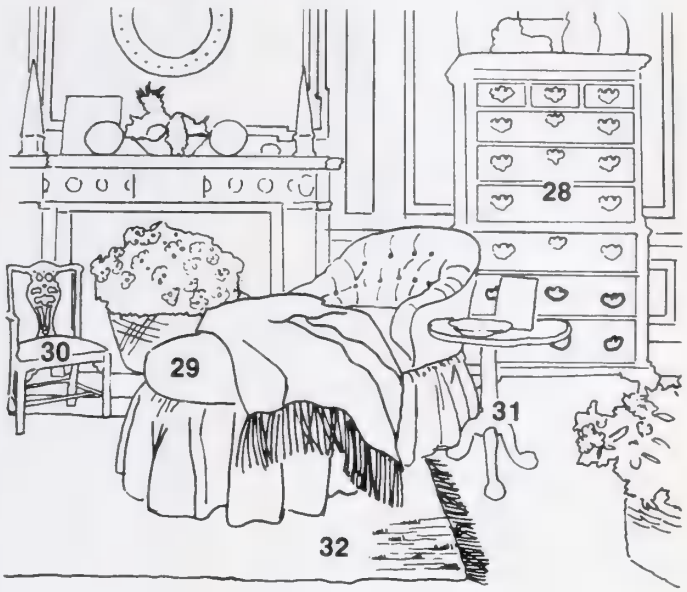

Presenting...
Rapunzel
Shown smaller than actual size of 11" in height

Continued from page 101

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COMPLETE RETREAT: Nelson Ferlita, designer, *continued*

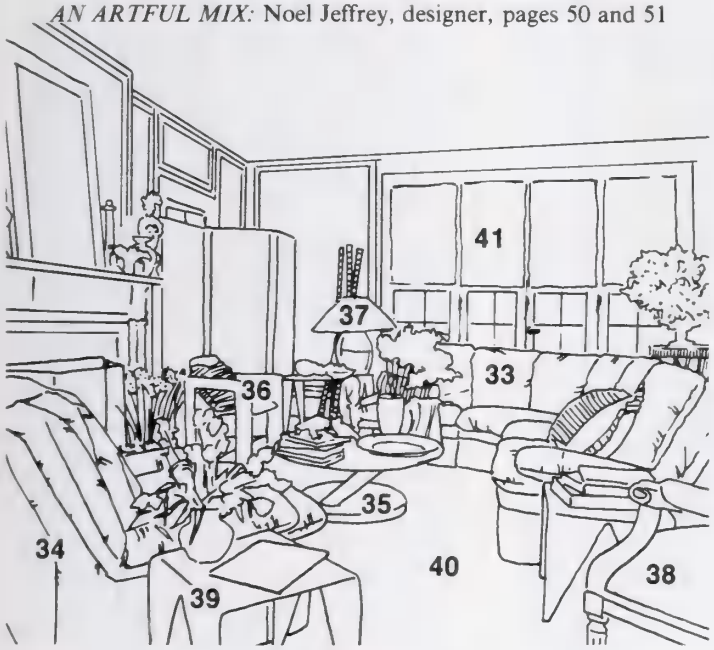




FURNITURE: HICKORY/KAY LYN
continued (above and above left)

25. *Carved four-poster bed*	*$3,048*
26. *Bench*	*492*
27. *Bachelor chests (each)*	*888*
28. *Chest-on-chest*	*2,112*
29. *Chaise*	*984*
30. *Child's chair*	*660*
31. *Wine table*	*480*
32. *Woodard Weave rag rugs (per square foot)*	*11*

AN ARTFUL MIX: Noel Jeffrey, designer, pages 50 and 51



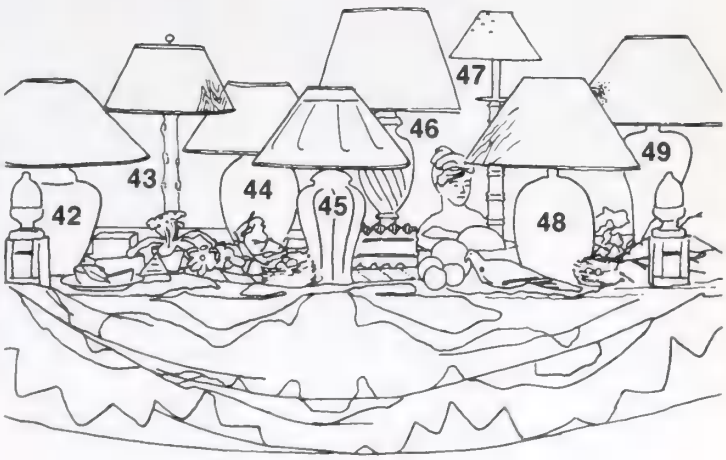
FURNITURE: ROCHE-BOBOIS (left)

33. *Sectional sofa*	*$8,500*
34. *Leather chair*	*2,200*
35. *Cocktail table*	*1,100*
36. *Black lacquer chair*	*595*
37. *Lamp on table*	*395*
38. *Louis XVI chair, Casa Stradivari*	*813*
39. *End tables, Elizabeth B. Jackson (set of 3)*	*950*
40. *Dhurries (8 by 10 ft., ea.), Kamdin Designs*	*963*
41. *Roman shades, Aureal Inc. (each)*	*177*

PAINTED SHADES: SHOPPING LIST (right), pages 52 to 55

42. *Positano, Alsy Corp.*	*$80*
43. *Faux Boix Column, Norman Perry*	*145*
44. *Congo, Kostka of America*	*175*
45. *Virginia, Kostka of America*	*385*
46. *Swirled Urn, DiErras*	*625*
47. *Legno, Kostka of America*	*200*
48. *Lauren, Conran's*	*75*
49. *Lamp, Royal Haeger Lamp Co.*	*80*

Lamps come with their own shades, not shown



FOR MORE DETAILS, SEE PRODUCT INFORMATION

HOW-TO INSTRUCTIONS FOR HAND-PAINTING LAMPSHADES

Continued from page 55

You can use any fabric to inspire your lampshade pattern—or paint your own design. To get you started, here are instructions for two of Luis P. Molina's easiest designs, both shown on pages 54 and 55.

Basic materials include acrylic paints and an opaque white paper lampshade. Be sure the lampshade suits the size of the lamp. A rule of thumb: The bottom diameter of the shade should be about equal to the distance between the bottom of the socket and the tabletop. If you plan to replace an old lampshade with your new design, use the former as a guide when you select the paper lampshade.

Acrylics need to be diluted slightly to achieve the consistency of heavy cream. Add water with a squeeze bottle or some other controllable vessel until you have the right blend. If you're going to sponge the lampshade, a disposable aluminum tray is best for mixing and applying the paint. Otherwise use a jar or cup. To slow down the paint's drying time, mix in a retarding medium. Then if you make a mistake, you can wipe the paint off while it's still wet.

For the sponged pattern (number 5) first soak a medium-size natural sea sponge in water (this keeps the sponge pliable and fluffy) and wring it out well to avoid thinning the paint. Practice the technique on a sheet of paper first until you're satisfied with the results. Then, turning your wrist as you go, apply the paint to the lampshade. Avoid overlapping the pattern.

To make the spotted design (number 4), paint the shade a light background color. When it dries, draw the spotted pattern in pencil. To respect the slope of the shade, the spots should be small and close together at the top and larger and farther apart at the bottom. Then, with a number four flat brite brush, fill in the design with a shade darker than the background color and paint the top and bottom trim to define the shade's edges. When the paint dries, use a safety pin to pierce the entire circumference of each spot.

If you're not so adventurous, you can hire a professional to paint lampshades for you. Molina Studio (38 W. 56th St., New York, NY 10019) will work for clients who provide the exact size, including top and bottom diameters, of the lampshade being replaced so that a paper shade can be ordered; and a fabric swatch that the artists can work from. Prices begin at $75 and depend on the complexity of the design.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics and furniture coded (T) can be ordered through decorators, architects or the decorating department of your local home furnishings or major department store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTION

On page 97 of our April 1987 issue we incorrectly referred to *Totally Topiary* by Deborah Riech and Barbara Gallup as the first book in nearly a century on the art of training and shaping plants. A book by Jack Kramer entitled *Plant Sculpture: Making Miniature Indoor Topiaries* was published by William Morrow and Company in 1978.

HB MARKETPLACE

●*Pages 20 and 21:* **1. Birch bark #G-152,** add $2 for each order west of the Rocky Mountains, catalog—American Spoon Foods (MO), 411 E. Lake St., Petoskey, MI 49770; (800) 347-9030, in Michigan (800) 327-7984. **2. Mini bird feeder or house in terra-cotta,** plus postage, catalog $1—Bennington Potters (MO,R), Box 199/324 County St., Bennington, VT 05201. **3. Sunbonnet birdhouse #881,** handmade by Ojibwes Indians—Lady Slipper Designs (MO), Rural Route 3, Box 556, Bemidji, MN 56601; (800) 334-6412. **4. Pagoda lid hanging birdhouse #3802,** plus postage, write for nearest store—Bortner & Bortner Ltd. (M), 368 Bluff City Blvd., Elgin, IL 60120. **5. Robin Roost with stained blue roof #BH-29**—Christmas Ridge Handcrafts (MO), 322 Crab Orchard Rd., Lancaster, KY 40446; Attn.: Pat Padgett. **6. Church hand-painted and handcrafted replica of historic building in Yorktown, VA,** a Nancy Thomas original, brochure $1 or free with order—Crafts Unique (MO), PO Box 3141, Williamsburg, VA 23185-3141. **7. Grand Chateau,** American Birdhouse Collection—Lady Slipper Designs (MO), Rural Route 3, Box 556, Bemidji, MN 56601; (800) 334-6412. **8. Glazed earthenware bottle #3665,** reproduction of original excavated in Williamsburg—Colonial Williamsburg (MO), PO Box CH, Williamsburg, VA 23187; (800) 446-9240. **9. Double roof #0-B24** in unfinished pine—Holiday Hill Gift Shop (MO,R), Rte. 28, Dennisport, MA 02639. **10. Poplar bark #81404,** handcrafted in USA—Winterthur Museum & Gardens (MO), Catalogue Division, 115 Brand Rd., Salem, VA 24156; (800) 848-2929. **11. Large studio #0-B22** in unfinished pine—Holiday Hill Gift Shop (MO,R), Rte. 28, Dennisport, MA 02639. **12. Large Cabin #822,** handmade—Lady Slipper Designs (MO), Rural Route 3, Box 556, Bemidji, MN 56601; (800) 334-6412. **13. Cedar Ridge BH37,** handmade—Christmas Ridge Handcrafts (MO), 322 Crab Orchard Rd., Lancaster, KY 40446; Attn.: Pat Padgett. **14. Schoolhouse**—W.M. Green & Co. (MO), PO Box 278, Robersonville, NC 27871; (800) 482-5050. **15. House #042,** handpainted and handcrafted, a Nancy Thomas original, brochure $1 or free with order—Crafts Unique (MO), PO Box 3141, Williamsburg, VA 23185-3141. **16. Beaux Arts birdhouse** for wrens, nuthatches, chickadees, handcrafted—Lady Slipper Designs (MO), Rural Route 3, Box 556, Bemidji, MN 56601; (800) 334-6412. **17. Hand-painted birdhouse by Daniel Hale**—Sweet Nellie (MO), 1262 Madison Ave., New York 10128. **18. Taunton birdfeeder and house,** handmade from Devon thatch used on English cottages, with wooden roof, nest compartment in eves of thatched roof, 20 different designs available—English Thatched Bird Houses (W), 909 A W. 22nd St., Houston, TX 77008.

HB TODAY

●*Page 24: Costumed Party*—**Wool challis floral table scarf by Patrick Frey,** 45 inch square, $300—Barneys New York (R), Seventh Ave. and 17th St., New York 10011. *In the Cards:* Briger Fairholme Jones, The Stable, 23 Lyme St., Old Lyme, CT 06371.

●*Page 26: City Lights:* **Travertine objects from Euro-Design Supply,** $20 to $24—Lynn Courtade, 25 Fifth Ave., New York. *Mail-Order Finds:* **For a J.C. Penney catalog** (plus $5 gift certificate) send $4 to Circulation Dept., Box 2056, Milwaukee, WI 53201. *New and Notable:* For stores that carry the Enorme phone, contact Becker Inc., 501 Post Rd. E., Westport, CT 06880; (203) 226-8685. *Learning by Seeing:* To order *The Palm-Aire Spa 7-Day Plan to Change Your Life,* call (800) 972-5858, operator #1630; the book *The Palm-Aire Spa 7-Day Plan to Change Your Life* (Prentice Hall Press, $20) by Eleanor Berman is also available. For *Repairing Furniture* call (800) 243-7252; Connecticut residents, (203) 426-8171. *The Story of English Furniture,* call (800) 262-8600; Massachusetts residents, (617) 879-1720. *The Reader's Digest Videomanual of Home Repair,* call (800) 638-6460; Maryland residents, (800) 492-0782. *The Silver Palate Good Times Live,* call (800) 972-5858, operator #271.

●*Page 28: In Their Hay Day:* Hay Day, 1026 Post Rd., Westport, CT 06880; 1050 E. Putnam Ave., Riverside, CT 06878; 1910 Black Rock Turnpike, Fairfield, CT 06514; two more stores opening soon.

HIGH-FASHION FARMHOUSE

Designer: Paula Perlini, Mark Hampton Incorporated, 654 Madison Ave., New York 10021.

●*Pages 40 and 41:* **Slipper chair #974,** 23 by 23½ by 35 inches high, box-pleat skirt only, City Mix Classics Collection, COM $732, spring down cushion $30 extra; **bench #M337,** 17½ by 39 by 18½ inches high, leather pattern 200, color 17, grade I (200-17I), solid mahogany, American Masterpiece Collection, $578—Hickory/Kay Lyn Inc. (M), PO Box 998, 856 Seventh Ave. SE, Hickory, NC 28603. **Sofa #X3680-78,** 78 by 35 by 30 inches high, COM $1,728—Tomlinson (M), PO Box 2408, High Point, NC 27261. **Wallcovering and fabrics,** Victoria Morland Collection designed by Victoria Morland for Raintree Designs Inc. All fabrics DuPont Teflon-treated with soil and stain repeller, 54 inches wide, 100 percent cotton. Wallpaper packed as double roll, five yards per roll. Wing chair fabric #SRY 9174-F, $19.95 per yard; sofa slipcover fabric #CDA 964-F, $20.95 per yard; slipper chair fabric #MSL 9134-F, $19.95 per yard; Boston chair fabric #DCS 974-F, $19.95 per yard; shirred valance, curtain, window-seat cushion fabric #VE 9785-F, $19.95 per yard; red pillow fabric #SRY 9174-F, $19.95 per yard; pillow fabric on center pillow, wing chair, window seat, #SOK 9752-F body section, #MSL 9134-F ruffle, red welting from #DCS 974-F, $19.95 per yard; fabric #CDA 964-F on four window seat pillows, $20.95 per yard, #MSL 9134-F ruffle, red welting from #DCS 974.F, $19.95 per yard; seat cushion fabric #DCS 974-F on child's chair, $19.95 per yard—Raintree Designs Inc. (T), 979 Third Ave., New York 10022. **Green shamrock stoneware jugs,** c. 1870, $300 each; **Worcester Blind Earl dessert plates** on game table, English c. 1765, $1,250 each; **pair of English Brownfield dog vases** on mantel, c. 1865, $1,250 per pair; **smallest Staffordshire taupe mug** on mantel, $75—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Silk yellow and white bow,** $85; **two green and cream chintz bows,** $65 each; **brass candlesticks,** c. 1900, $595 per pair; **red candlestick shades and carriers,** $70 each; **seven-drawer miniature Wellington chest,** c. 1850, $2,500; **small framed oil on drum table,** $325; **four John Edwards botanical prints,** Poppy, $1,600, Madea, $1,400, Eastern Poppy, $1,900, Lily of the Valley, $1,225—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Needlepoint stool,** $750—Shepard-Clark & Co. Ltd. (R), 888 Madison Ave., New York 10021. **Two wooden pole floor lamps,** $600 each; **wooden ink writing casket** on game table, $600; **English tortoise and wood box,** $450; **wooden pineapple lamp,** $600, both on drum table; **Maroon majolica cups** on bench and next to slipper chair, $45 each; **small bull's eye mirror,** $295—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Green paper shade on pineapple lamp,** 18 inches, $55; **octagon fabric shades on pole lamps,** 22 inches, $125 each—Oriental Lampshade Co. Inc. (R,T), 816 Lexington Ave., New York 10021. **Floral Squares Portuguese needlepoint rug #12543,** 9 feet 10 inches by 7 feet 4 inches—Stark Carpet Corp. (T), 979 Third Ave., New York 10022.

English Setter oil on canvas reproduction—John Rosselli International Corp. (T), 523 E. 73rd St., New York 10021. **Small 19th-c. jewel coffer, $250; round wooden box** with ivory inlay, $550; **Regency red leather jewel box,** $850, all on drum table; **brass clock parts box on oval tray,** $85—M.H. Stockroom Ltd. (T,R), 654 Madison Ave., 21st fl., New York 10021. **Multicolor striped fireside broom,** $35; **brass tool stand with shovel and tongs,** $725—Danny Alessandro Ltd. (R,T), 1156 Second Ave., New York 10021. **Oval wooden 19th-c. butler's tray,** $200—Cherchez (R), 862 Lexington Ave., New York 10021. **French Limoges porcelain bird boxes,** $95 each—The Mediterranean Shop (R), 867 Madison Ave., New York 10021. **Bay window replacements, E-Z Tilt Pac double-hung window kit** used; call (800) 346-5128 for further information and retail sources—Marvin Windows (M), PO Box 100, Warroad, MN 56763 (800) 346-5128. **Red marbleized walls painted with Benjamin Moore paint by artist Robert Marx**—The Finishing School, 1 Elm St., Great Neck, NY 11021. **Paint,** call (201) 573-9600 for nearest retail source—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645. **Red trim #T41846** on curtains—Decorators Walk (T), 979 Third Ave., New York 10022. **Fouras braid Green trim #90251/.05** on wing chair, color 4; **O'Ryan Court cord #90439/.05** on sofa pillows, color 5—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022.

●*Pages 42 and 43:* **Chippendale ladder-back armchair #8072-01,** 21½ by 24 by 39½ inches high, arm 27 inches high, seat 19½ inches high, Briarwood finish, COM $481; **Chippendale ladder-back side chair #8072-02,** 20½ by 24 by 39½ inches high, seat 19 inches high, Briarwood finish, COM $409—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 37-9th St. Place SE, Hickory, NC 28601. **Lipstick-red trim #T41845** on chair slipcover, 100 percent cotton—Decorators Walk (T), 979 Third Ave., New York 10022. **Apothecary shop polished solid-brass six-arm chandelier #CW12894,** Williamsburg reproduction; **pair of single-arm, polished solid-brass wall sconces #CW16-22S,** 10-inch hurricane, Williamsburg reproduction; write Williamsburg Reproductions Catalog #71993, Department 023, PO Box CH, Williamsburg, VA 23187; (800) 446-9240, catalog, $8.95—Virginia Metalcrafters (M), 1010 E. Main St., Waynesboro, VA 22980. For further information about Virginia Metalcrafters: Virginia Metalcrafters, 2421 Ivy Rd., PO Box 6668, Charlottesville, VA 22906; (800) 952-8660. **Black and gold wooden wall brackets,** $125.99 each; **red silk bow above mirror,** $85; **green stippled wooden flower holders on table,** $45 each—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Wallcoverings and fabrics,** Victoria Morland Collection designed by Victoria Morland for Raintree Designs Inc. All fabrics DuPont Teflon-treated with soil and stain repeller, 54 inches wide, 100 percent cotton. Wallpaper packed as double roll, five yards per roll. Cote D'Azur CDA 963-F table skirt fabric, 100 percent cotton, $20.95 per yard; Mistral MSL 9133-F chair seat slipcover fabric, 100 percent cotton, $19.95 per yard; St. Remy SRY 9173-F curtain fabric, 100 percent cotton, $19.95 per yard; Mistral MSL 9133-F curtain border fabric, 100 percent cotton, $19.95 per yard; St. Remy SRY 173-W wallcoverings, repeat 18 inches, width pretrimmed 28 inches, $40 double roll; GCE 103-W border, $4.95 per yard. Marbleized trompe l'oeil floor painted by artist Robert Marx, base coat painted by Ken Karpowicz—The Finishing School Inc. (R), 1 Elm St., Great Neck, NY 11021. **Paint**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; call (201) 573-9600 for retail sources. **Replacement windows, E-Z Tilt Pac replacement sash kit and E-Z Tilt Pac double-hung window kit**—Marvin Windows (M), PO Box 100, Warroad, MN 56763; (800) 346-5128. **Chinese 19th-c. vase on chest,** one of pair, $1,800 pair—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Red wine coasters,** $750 per pair; **wooden fruit compote,** $450—M.H. Stockroom Ltd. (R,T), 654 Madison Ave., New York 10021. **Spode pottery dessert plates,** eight; **shell dishes,** two; **compote,** green tobacco-leaf design on brackets and table, c. 1810, set $3,500; **black and gold papier mâché tray** on chest, c. 1810, $1,250; **green English stepcut decanters with stoppers,** c. 1820, $2,500; **English cranberry glasses,** c. 1872, set of 10, $450; **English wine glasses,** c. 1820, set of 10, $1,000; **English champagne flutes,** c. 1830, set of 10, $1,400; **P. Ridgeway ironstone dessert plates with brown border,** c. 1835, set of 12, $1,500—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Cranberry glass finger bowls,** grape vine design, $22 each—Cherchez (R), 864 Madison Ave., New York 10021. **Talcott Betsey Woodard Weave runner,** 100 percent cotton rag, $11 per square foot, Williamsburg Collection, catalog $5—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Silver Chest #1750-66,** 37½ by 16 by 29 inches high, solid mahogany with brass hardware, American Masterpiece Collection, $780—Hickory/Kay Lyn Inc. (M), PO Box 998, 856 Seventh Ave. SE, Hickory, NC 28603. **Wallcoverings and fabrics,** Victoria Morland Collection designed by Victoria Morland for Raintree Designs Inc. All fabrics DuPont Teflon-treated with soil and stain repeller, 54 inches wide, 100 percent cotton. Wallpaper packed as double roll, five yards per roll. Wallcovering #SOK 750-W, green leaf design, $40 per double roll; St. Remy #SRY 9174-F fabric on childs chair seat cushion, 100 percent cotton, $19.95 per yard—Raintree Designs Inc. (T), 979 Third Ave., New York 10022. **Reproduction oil paintings of horses,** four, $850 each, **red and black candlestick lamps,** $900 per pair—John Rosselli International Corp. (T), 523 E. 73rd St., New York 10021. **Small bull's eye mirror,** $295; **white Wedgwood pitcher with black rim,** $295; **silver-plate toast rack,** $45—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Fireside broom,** $35—Danny Alessandro Ltd. (R,T), 1156 Second Ave., New York 10021. **Red and green tin on chest,** $250—M.H. Stockroom Ltd. (R,T), 654 Madison Ave., 21st floor, New York 10021. **Staffordshire circus horse figurines,** c. 1860, pair $1,500—Bardith I (R,T), 1051 Madison Ave., New York 10028. **Black paper shades,** eight inches, two, $20.95 each—Oriental Lampshade Co. Inc. (R,T), 816 Lexington Ave., New York 10021. Large bull's eye mirror, $675—Sequin Mirror and Brass Inc. (T), 202 E. 70th St., New York 10021.

●*Pages 44 and 45:* **Washstand chest #4326-05,** Canadian reproduction c. 1840, 45¼ by 22 by 46 inches high, pewter-blue finish, $1,439; **pine New Orleans table #4250-61** with distressed pine finish (left of bed), 21½ by 17 by 25¼ inches, historic design authenticated by The Louisiana State Museum, $551—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 37-9th St. Place SE, Hickory, NC 28601. **Wallcoverings and fabrics,** Victoria Morland Collection designed by Victoria Morland for Raintree Designs Inc. All fabrics DuPont Teflon-treated with soil and stain repeller, 54 inches wide, 100 percent cotton. Wallpaper packed as double roll, five yards per roll, pre-trimmed width 28 inches: Wallcoverings #MD693-W, $40 per double roll; border #GIS 110-W, $4.95 per yard; #YVE 9782-F fabric for dressing table, box-pleat dust ruffle, headboard, lining of swag, jabot, blue binding on dust ruffle, blue welt on headboard from #DCH 970-F, $19.95 per yard; #YVE 9180-F fabric on wing chair, ottoman, round table skirt, $19.95 per yard; cafe curtain fabric #CHS 9552-F, $19.95 per yard; swag and jabot fabric #MD 9693-F, $19.95 per yard; seat chair cushion fabric #FLR 9614-F, $19.95 per yard; white piping on chair seat cushion from #DCS 970-F, $19.95 per yard—Raintree Designs Inc. (T), 979 Third Ave., New York 10022. **Crystal perfume bottle with silver top,** two; **blue glass with flowers, bottles, powder jar, silver comb,** one piece of four piece set, set, $450; silver mirror, set of two, $600; small glass urn, $75, magnified crystal clock on bedside table, silverplate frames, 5 by 7 inches, $180 each; crystal bottles with silver top, three, oblong crystal box with silver top on washstand, $125—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Forget-me-not candlestick lamps** on dressing table, pair, $185 each; **Staffordshire sheep figurine** on dressing table, c. 1820, pair, $1,750; **green wooden flower holder,** $45; **framed Victorian needlepoint flowers** over bed, $400; **framed Victorian flower engraving** over dressing table, $550; **framed Victorian flower engraving** over wing chair, $550, **framed botanical primulas from the Florist Journal,** $325 each—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Round sterling-silver picture frames,** two, $120 each; **boudoir pillow case with blue scallops,** $20; **lace teacloth,** 36 inches round, $75; **European squares,** 26 inches, $75 each; **blue toile boudoir pillow with form,** $30; **small white boudoir pillow with form,** $45—Cherchez (R), 864 Madison Ave., New York 10021. **Painted wooden octagon table,** $800; **wooden candlestick lamps,** pair $850; **wooden wall brackets,** two; **blue and white drinking pitchers,** $75 each; **small blue and white pitcher with forget-me-nots,** $125—M.H. Stockroom Ltd. (R,T), 654 Madison Ave., 21st floor, New York 10021. **Walnut Queen Anne toilet mirror,** c. 1710, $2,550—Bardith I (R,T), 1051 Madison Ave., New York 10028. **Blue paper letter rack,** $69.50; **pink and blue paper memo book,** $14.50; **brown paper tissue box,** $32.50; **blue paper cup and pencils,** $21.50; **blue paper book,** $19.50—The Mediterranean Shop (R), 867 Madison Ave., New York 10021. **Antique floral applique quilt,** $895; **Dalmation hooked area rug,** 24 by 41½ inches, $315—The Gazebo (R), 660 Madison Ave., New York 10022. **Woven blue throw,** $125—Saint Remy Ltd. (R,T), 818 Lexington Ave., New York 10021. **Madagaster 100 percent African sisal rug,** 9 by 13 feet 1 inch, Tama, write for retail sources—Merida Meridian Inc. (M), 405 E. Hiawatha Blvd., Syracuse, NY 13208. **Brass standing lamp,** $220—Jean Paul Beajard (R,T), 209 E. 76th St., New York 10021. **Custom crafted solid-brass swing-arm wall lighting fixtures #224,** $195 each—Lehman's Lighting (M,T), Rt. 82 and Fairview Rd., Honeybrook, PA 19344. **Paper cut-out shades,** two, on swing-arm lamps, 10 inches, $39.95 each—Oriental Lampshade Co. Inc. (R,T), 816 Lexington Ave., New York 10021. **Stand-up mirror** on dressing table, $895—Sequin Mirror and Brass Inc. (T), 202 E. 70th St., New York 10021. **Claire De Lune™ bed linens,** Supercale®, 100 percent combed cotton, 200-thread count luxury percale: pillowcase, flat sheet, fitted sheet, pillow sham, European pillow sham, blanket cover, neckroll pillow, breakfast pillow—Wamsutta Pacific Home Products (M), 111 W. 40th St., New York 10018.

COMPLETE RETREAT

●*Pages 46 and 47: Designer,* Nelson Ferlita, 115 E. 72nd St., New York 10021. Designer of the renovation and restoration of The Bell Estate: Jena Hall of Jena Hall Associates Inc., 136 Woodbury Rd., Woodbury, NY 11797. **Queen Anne arm chair #1760-83,** 24 by 24 by 39 inches high, solid mahogany American Masterpiece collection, COM $451; **Medici seat cushion fabric designed by Jay Yang for Fabriyaz,** 60 percent cotton, 32 percent bemberg, 8 percent polyester, hammered satin, 54 inches wide, Emeraude; **Louis XV bergère chair #F675,** 28 by 30 by 37 inches high, Esprit de France collection, COM $972; **Lotus Hill fabric designed by Jay Yang for Fabriyaz,** 100 percent cotton, 54 inches wide, Spruce, Scotchgard®; **Porringer tea table #2800-77TM,** 32¼ by 21¼ by 36¼ inches high, River Country Collection, tiger maple solids, tiger maple finish $1,284; **club chair #976,** 30½ by 33 by 31 inches high, City Mix Classics collection, COM $996: **Hampton Court fabric designed by Jay Yang for Fabriyaz,** 100 percent cotton chintz, 54 inches wide, Mimosa, Scotchgard®; **Love seat #1447-59,** 59 by 35 by 31½ inches high, City Mix Classics collection, COM $1,500; **Hampton Court fabric designed by Jay Yang for Fabriyaz,** 100 percent cotton chintz, 54 inches wide, Mimosa, Scotchgard®; **Bed stool #760-01,** 17 by 13 by 19 inches high, solid mahogany, American Masterpiece Collection, COM $216; **Lotus Hill fabric designed by Jay Yang for Fabriyaz,** 100 percent cotton, 54 inches wide, Spruce, Scotchgard®; **tilt-top table #2760-75,** 30 by 29 inches high, mahogany solids and veneers, American Masterpiece Collection, $528; **Cantata fabric on skirted table designed by Jay Yang for Fabriyaz,** 100 percent cotton, 54 inches wide, green, Scotchgard®—Hickory/Kay Lyn Inc. (M), PO Box 998, 856 Seventh Ave. SE, Hickory, NC 28603; Fabriyaz (T), 41 Madison Ave., New York 10010; available at Bloomingdale's and Lord & Taylor. **Concord Street Woodard Weave™ rag rugs** (two) beige, natural with blue stripes, $11 a square foot, catalog—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Green painted wooden desk,** 72 by 32 inches, $2,500—Swedish Cottage Country Antiques, 1281 Madison Ave., New York 10028. **Wooden church-style candlestick lamp** on desk, $295; **Chinese multicolor lamps,** pair, $450 each; **folding screen made of paper with vine design**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Lavish burge lace lap napkin #170** on porringer table, 60 percent linen, 40 percent cotton blend, $14—paper white ltd. (M), PO Box 956,

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PRODUCT INFORMATION

Continued from page 107

Fairfax, CA 94930. **Green Regency slipper chair** next to club chair, $1,100; collection of ceramic passionfruit on tables next to loveseat, $285 each; **pink Wedgwood shell compote,** $350; **Staffordshire cup and saucers: teacups,** $395 each; **saucers,** $110 each; **silver-plate four-piece tea set** on porringer table, $1,500; **black lacquered tray with gold trim,** $2,100; **oval wooden tray with brass handles,** oak with silver-plate inlay, $425; **green fabric-fringed lampshade** for sale with lamps only; **brass letter holder,** $295; **black papier mâché letter holder** inlaid with mother-of-pearl, $695; **black papier mâché ink well** inlaid with mother-of-pearl, $995; **pair of horn beakers with silver rim,** $325 each; **silver-plate toast rack used as letter holder,** $110; **brass duck head clip,** c. 1870, $300; **Victorian magnifier,** $195; **Swansea saucer, c. 1815,** $110—R. Brooke, Ltd. (R), 960 Lexington Ave., 138½ E. 80th St., New York 10021. **Peach Mottehedeh plate** on skirted table, set of eight, $125; **St. Louis crystal vase** on desk, $195; **Mottehedeh house pitcher** on desk, $75—Cache-Cache, Ltd. (R), 888 Madison Ave., New York 10021. **Silver-plate frames** on desk—A&S Olive (T), 225 Fifth Ave., New York 10010; Carole Stupell (R), 29 E. 22nd St., New York 10010.

●*Page 48:* **5/0 Carved Poster Bed #760-59,** hand-carved solid mahogany, queen size, 87½ inches high, king available, $3,048; **bachelor chests #2760-94,** 25 by 16½ by 31 inches high, solid mahogany and veneers, brass hardware, The American Masterpiece Collection, $888; **bench #M337,** solid mahogany, 16½ by 39 by 18½ inches high, COM $492. **Fabrics designed by Jay Yang for Fabriyaz:** Medici on bench, 60 percent cotton, 32 percent bemberg, 8 percent polyester, hammered satin, 54 inches wide, Emeraude; Chelsea bed skirt fabric, 100 percent cotton chintz, 54 inches wide, Bisque, Scotchgard®; Hampton Court curtain fabric, 100 percent cotton chintz, 54 inches wide, Mimosa, Scotchgard®; Lotus Hill balloon shade fabric, 100 percent cotton, 54 inches wide, Spruce, Scotchgard®—Fabriyaz (T), 41 Madison Ave., New York 10010; available at Bloomingdale's and Lord & Taylor. **Star-flower garden quilt #86103** on bed, c. 1935, 82 inches square, $950—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Embroidered pure Irish linen European shams with French knots,** 26 inches square, $56 each; **Italian mosaic embroidery bolster pillow,** 60 percent linen/40 percent cotton, $56 each—paper white ltd. (M), PO Box 956, Fairfax, CA 94930. **Painting by J. Francis Murphy** over bed, 1883-1921, 30 inches, oil on canvas, signed and dated, $12,500—Richard York Gallery (R), 21 E. 65th St., New York 10021. **Pair of ceramic draped urn lamps with shades** on bachelor chests, $950 each; **Swansea multicolor saucer** under water thermos, $110—R. Brooke, Ltd. (R), 138½ E. 80th St. and 960 Lexington Ave., New York 10021. **Items on bachelor chests: Mottahedeh ceramic house with lid,** $88; **Mottahedeh ceramic covered sheep dish,** $150; **St. Louis cut lead-crystal flower vase,** $195; **crystal and silver-plate water thermos,** $175—Cache-Cache, Ltd. (R), 888 Madison Ave., New York 10021. **Oval silver-plate frame, heart silver-plate frame, small square silver-plate frame, round silver-plate box**—A. & S. Olive (T), 225 Fifth Ave., New York 10010. Carole Stupell (R), 29 E. 22nd St., New York 10010; **St. Louis crystal glass,** $53—Scully & Scully Inc. (R), 506 Park Ave., New York 10022. **Fairmont innerspring mattress and boxspring** by Charles P. Rodgers, queen set, $599—Kleinsleep (R), 962 Third Ave., New York 10022; Charles P. Rodgers (M), 899 First Ave., New York 10022. **Mystic Garden flat sheet, fitted sheet, boudoir pillow** by Wamsutta Pacific Home Products; **embroidered bed linens,** supercale 100 percent combed cotton: flat, $99.95, fitted, $49.95, boudoir pillow, $50, available in complete bed ensemble—Wamsutta (M), 111 W. 40th St., New York 10018.

●*Page 49:* **Chaise #9619-SS** with shirred skirt, 29½ by 60 by 33 inches high, COM $984; **Medici fabric designed by Jay Yang for Fabriyaz,** 60 percent cotton, 32 percent bemberg, 8 percent polyester, hammered satin, 54 inches wide, Coral; **chest on chest #760-33,** 39 by 19 by 58 inches high, mahogany solids and veneers with dentil molding and Chippendale tracery, American Masterpiece Collection, $2,112; **Child's Chair #970-89C,** hand-carved 18th-c. reproduction, solid mahogany, 16½ by 15 by 26 inches high, Heirloom Collection, COM $660; **wine table #2970-05,** hand-carved 18th-c. reproduction, solid mahogany, 17¼ by 19½ inches high, Heirloom Collection, $480—Hickory/Kay Lyn Inc. (M), PO Box 998, 856 Seventh Ave. SE, Hickory, NC 28603. **Woodard Weave™ rug,** 100 percent cotton rag, Sayres Path, tan, putty and cream stripes, $11 a square foot, catalog—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Pair of marble inlaid obelisks,** $1,360; **19th c. Chinese chrysanthemum blossom vase** on chest, $1,350; **Chinese celadon blanche de chine vase with scalloped edge** on chest on chest, $600—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Sitting Staffordshire lion** on chest on chest, $750; **black and gold Irish bull's eye mirror,** $2,250; **framed scotty print on mantel,** $250; **mahogany cheese coaster on mantel,** $895; **ceramic passionfruit** on mantel, $285; **blue and white mohair throw**—R. Brooke, Ltd. (R), 960 Lexington Ave. and 138½ E. 80th St., New York 10021. **Silver-plate frame** on wine table—A&S Olive (T), 225 Fifth Ave., New York 10010; Carole Stupell (R), 24 E. 22nd St., New York 10010. **Mottahedeh peach trim fruit plates** on mantel and wine table, set of eight, $125—Cache-Cache, Ltd. (R), 888 Madison Ave., New York 10021. **Oil on canvas painting by Frederick Batcheller,** c. 1877, one of a pair, in burl frame, priced as pair, $8,000—Richard York Gallery (R), 21 E. 65th St., New York 10021. Room photographed at Broadview, The Bell Estate, Old Stone Highway, Amagansett, NY 11930; (516) 267-6090. The Century Furniture room and Henredon Furniture room shown in the June '87 issue were photographed at Broadview, The Bell Estate.

AN ARTFUL MIX

●*Pages 50 and 51:* Noel Jeffrey, 22 E. 65th St., New York 10021. Designer of the renovation and restoration of The Bell Estate: Jena Hall of Jena Hall Associates Inc., 136 Woodbury Rd., Woodbury, NY 11797. **Pacha Italian leather sectional sofa,** available in sofa, love seat, and sectional with inside or outside curve in various leathers; **Eclisse Italian cocktail table** in red/black and blue/black; **Pacha Italian leather chair,** lacquered Italian wood chair with molded leather seat, also in hardwood and various leathers; **lamp in gray, black, white from France,** available in varied styles and colors; **matching dishes and vases** available; all from Roche-Bobois of Connecticut—Roche-Bobois (R), 2600 Post Rd., Southport, CT 06490; 259 Albany Turnpike, Canton, CT 06019. **Louis XVI #9095U chair with fluted leg;** write or call for nearest store—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206. **Mayan handwoven cotton pillows with African and Mayan cotton trim and hand woven African cotton covered wooden poles;** write for nearest store—Helen Macgregor/Nomad (R), 408 Westbourne Dr., Los Angeles, CA 90048. **Head of an athlete #331,** handcast reproduction, natural sandstone, 17 inches high, $70.25 ppd.; **cherub wall plaque #458,** 9½ by 17½ inches long, white or pine finish, $31.85 ppd.; **sphere on pedestal #5525,** 4 by 8 inches $27.50 ppd.; **sphere on pedestal #5526,** 4 by 10 inches, $30.75 ppd.; **Troilus Glass Vase #740,** 12 inches high, 7 inch diameter, $68.75 ppd; mail-order catalog—Ballard Designs (R), 2148 J Hills Ave., Atlanta, GA 30318. **Oxidized platter,** $150; **floor lamp,** $550—Jerrystyle (R), 34 E. 4th St., New York 10003. **Architectural drawing by James Evanson,** 32 by 47½ inches, $1,600; **copper patina table by Chris Ellison,** $1,300—Clodagh, Ross & Williams (R), 122 Saint Marks Pl., New York 10009. **Firescreen,** $34.95; **andirons,** $49.95 per pair—Hildreth Inc. (R), 51 Main St., Southampton, NY 11968. **Copper panel screen by Pamela Margonelli**—Pamela Margonelli (R), 66 Thomas St., New York 10013. **Pink, gray and aqua painted aluminum end tables by Elizabeth Browning Jackson,** 16 inch cubes, 18 inch cubes, 20 inch cubes, available in many colors, $250 to $400—Clodagh, Ross & Williams (R), 122 Saint Marks Pl., New York 10009; Gayle Willson Gallery (R), 42b Job's Lane, Southampton, NY 11968; D.F. Sanders (R), 386 West Broadway, New York 10012; 952 Madison Ave., New York 10021. **Pastel geometric dhurrie rugs, linen rug used as throw,** 4 by 6 feet, $350—Kamdin Designs (R,T), 791 Lexington Ave., New York 10021. **Gilded metal doves,** $75 each; **head of woman,** composition, $150—Limited Editions (R,T), 253 E. 72nd St., New York 10021. **Hand-woven shawl,** 10 percent wool/90 percent silk, $300; **white porcelain bowl with gray edge,** $24—Zona (R), 97 Greene St., New York 10012. **Flat Roman Sofshade™, Taylor fabric, Chardonnay #801 color,** made to order—Aureal Inc. (M), 906 High St., Mundelein, IL 60060. **Lacquer inlay crackled porcelain vases by Claire Des Becker,** $70 to $110; call or write Claire Des Becker, 243 Riverside Dr., New York 10025 for nearest store—Sointu (R), 20 E. 69th St., New York 10021; Chiasso (R), 13 E. Chestnut, Chicago, IL 60611; Tucano (R), 3096 Fuller St., Coconut Grove, FL 33133; Room painted by Edward Kafarski, Medford, NY. Architectural renovation by Robert M. Barnes, Jr., 4 Gingerbread Lane, East Hampton, NY 11937. General Contracting by Robert M. Barnes, Sr., Box 1189, East Hampton, NY 11937. Contracting by B&N Custom Building, East Quogue, NY 11942. Rooms photographed at Broadview, The Bell Estate, Old Stone Highway, Amagansett, NY 11930; (516) 267-6090. The Century Furniture room and Henredon Furniture room shown in the June '87 issue were photographed at Broadview, The Bell Estate.

PAINTED SHADES

Note: All lamps shown come with their own shades. Paper shades shown were made to order by Shadey Business (R), 163 W. 10th St., New York 10011; (212) 255-1480. Many shapes, sizes and fabrics available for custom work.

●*Pages 52 and 53:* **Positano lamp,** 3-way switch made to look like natural stone and comes with natural linen shade—Alsy Corp. (M), 15 E. 26th St., New York 10010; check lighting store nearest you. ***Faux*-bois lamp,** 34¼ inches from base to tip of finial, assorted colors—Norman Perry (M), 501 W. Green Dr., High Point, NC 27260; available in stores with fine lamps. **"Congo" Lamp and "Virginia" lamp,** both in many finishes, stock and custom, choice of lampshade colors and materials—Kostka of America (M,T), 200 Lexington Ave., New York 10022; Attn: Zeynep Aksel; available through designers, or write or call (212) 213-0880. **Marble lamp, #9331** comes with pleated fabric shade—DiErras, A Division of Sarreid Ltd. (M), PO Box 3548, Wilson, NC 27895; Decorators Walk (T), 979 Third Ave., New York 10022. Call for location near you (919) 291-1414. **Pickled wooden candlestick lamp "Legno,"** choice of shade fabrics and colors—Kostka of America (T), 200 Lexington Ave., New York 10022; (212) 213-0880, attention Zeynep Aksel; write or call if unavailable through designer near you. **"Lauren" lamp in speckled finish,** pink or blue, linen shade included, $75—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022; (212) 371-2225, stores throughout the Northeast, write for nearest store. **Lamp,** comes in many colors with pleated shade, shown in Cream—Royal Haeger Lamp Co. (M), 1300 West Piper St., PO Box 218, Macomb, IL 61433-0218; available in lighting stores nationwide; write or call for nearest store. **Sea Coral #6053 fabric,** 100 percent cotton, lilac, from Switzerland—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Ipswich #1000F fabric,** 100 percent cotton, pinks—Quadrille (T), 979 Third Ave., New York 10022. **Frieze #Z 10948,** 100 percent cotton, yellow by Quaintance—Decorators Walk (T), 979 Third Ave., New York 10022. **Marmoreux #560.604.1,** 100 percent cotton, green by Mira X-Kravet (T), 979 Third Ave., New York 10022. **Waterline #3243518-1C,** 100 percent cotton, Pistaschio—Clarence House (T), 979 Third Ave., New York 10022. **Stissing #8012-4,** 100 percent cotton, pale green—Carleton V (T), 979 Third Ave., New York 10022. *Accessories, left to right:* **Wooden finials**—J. Garvin Mecking, Inc. (T), 72 E. 11th St., New York 10003. **Shagreen boxes**—James II Galleries (T), 15 E. 57th St., New York 10022. **Porcelainlike earthenware pomegranate and peach,** one-of-a-kind by commission only, other designs to order—Clare Potter (R), PO Box 624, Locust Valley, New York 11560; write for information. **American dowl box**—John Rosselli International (T), 523 E. 73rd St., New York 10021. **Bust and ostrich egg**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Ostrich egg**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Folk art bird,**

(Continued on page 138)



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10. A beautiful selection in full color of the finest china, glass, silver, cutlery, table lamps, ornamental items and gifts to be found anywhere in the world. Shopping by mail offers excellent savings compared with U.S. retail prices. Catalogue price, **$5.00**

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WILLIAMS-SONOMA

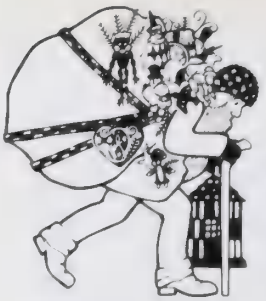
A Catalog for Cooks

11. WILLIAMS-SONOMA—A Catalog for Cooks. Discover what serious cooks have known for over thirty years. Williams-Sonoma offers the finest kitchenwares, household articles and specialty foods-many made exclusively for us. Our catalog abounds in practical gift ideas and is sprinkled with Chuck William's original recipes. A two-year subscription to A Catalog for Cooks (12 issues) plus our "special edition" catalogs. (Sorry, U.S. addresses only.) **$2.00**

conran's
HOME FURNISHINGS CATALOG



12. Our quarterly catalog features dollar stretching basics, striking city style and fresh country furnishings, lighting and accessories for every room in the house. Send $2.00



MUSEUM OF FINE ARTS, BOSTON

13. Discover the MUSEUM OF FINE ARTS, BOSTON by mail. Send for the Museum's new catalog and explore 96 full-color pages of unique gifts, reproduced from our renowned collections. You'll find jewelry, scarves, sculpture, glassware, posters, books, Christmas cards, children's educational games, and more. For a year's subscription, send **1.00**



Eddie Bauer®

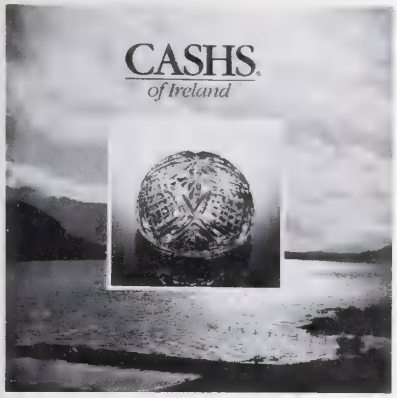
14. Before you begin your next adventure, take a trip through the Eddie Bauer catalog. For 67 years, we've been supplying unique, functional, clothing and gear for every outdoor experience.
Discover our exciting new line of top-quality men's and women's active and casual clothing, prime goose down products, recreational gear, footwear, and fine gifts. Every item we sell is backed by our lifetime unconditional guarantee. Eddie Bauer Catalog, **FREE**

EXIMIOUS
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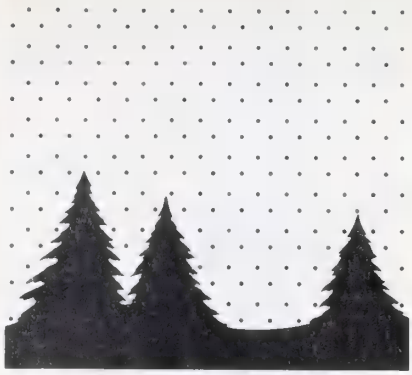
15. EXIMIOUS. Personalized and monogrammed products from England. Product selections include enamel boxes, placemats and pillows created from your own photographs; luxury leather, quality glassware, exquisite decorative objects, accessories for desk, bar and travel. Collectors will find unique flowers, inkwells and more. **$2.00**



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17. Cashs of Ireland. 10th Anniversary Edition offers 17 pages of Waterford crystal treasures, 11 pages of beautiful Irish fashion and pages of new gift ideas from Wedgwood, Irish Dresden, Lladro, Royal Worcester, Spode, Aynsley, Daum and Orrefors, among many famous names. Ireland's most prestigious 64-page catalog celebrates its 10th year serving American customers. **$3.00**



TRIFLES

18. Trifles catalogues are bursting with imagination and bright, fresh ideas for Christmas. Frills and fine fashions. Soft silks and sparkling silver. Gold. Hand-painted pottery and delightful decoratives. Plus special values for you and your home. Shop by mail or toll-free phone. To receive a full year of catalogues, including our big holiday issues, send **$2.00**

COUNTRY CURTAINS®

19. COUNTRY CURTAINS... Curtains in cotton muslin or carefree permanent press. Some with ruffles, others with fringe or lace trim. Also tab curtains, lined and insulated styles, balloons, festoons, bed ensembles, wooden rods, lace curtains and other accessories for your home. Perfect with antiques, Victorian and 20th century furniture. Nine retail stores in New England. 56 page color catalog, **Free**



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20. Discover The Very Thing! It's a new place to shop for unique gifts and all your wardrobe needs. Features Fall's most flattering fashions in dresses, suits, separates and casual wear. Designer names plus many exclusive styles you won't see anywhere else. And all the accessories every woman needs to be truly well dressed. It's so easy to look wonderful when The Very Thing is delivered to your home. Fall Collection Catalog. **FREE**



21. Hundreds of exclusive and unique music boxes from musical teddy bears and ceramic cats to jewelry boxes and musical Christmas ornaments. You choose the tune that makes your gift a very special one — over 300 tunes available. For a year's subscription. **$2.00**

Neiman-Marcus

...the unexpected

22. Open a treasure trove of extraordinary holiday surprises with the 1987 Neiman-Marcus Christmas Book. It's filled with the world's most original Christmas gifts to dazzle your imagination and delight everyone on your holiday list. Peruse over 100 colorful pages from the comfort of home...and select whatever strikes your fancy. Then charge your purchases conveniently to your N-M credit card with one simple call to our 24-hour toll-free number. Order your copy of our most provocative gift idea book for only $5.00, applicable towards your first credit card purchase from the Christmas Book. **$5.00**

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JAPAN COLLECTION

23. Discover the magic of Japan in the JAPAN COLLECTION from the RONIN GALLERY, which has the largest collection of fine Japanese art in the United States. This is a unique 48 page full color catalogue of rare 17th - 20th century woodblock prints, crafts, netsuke, pottery, posters, cards, books and other unusual gift & decorating ideas from Japan. For a two year subscription, send **$5.00**

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25. Country flair at its finest! Dorothy's Ruffled Originals latest catalog is jam-packed with beautiful curtains and accessories for every room in your home. Add that hint of country with our many custom ruffled designs. Or, select one of Dorothy's custom tailored and balloon styles for a more traditional look. And, sneak a peek at Ready Ruffles - lovely, ready made creations. 96-page color catalog with swatches, **$4.00** Dorothy's Ruffled Originals®, Inc.

By appointment to
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Manufacturers of Toilet Requisites
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Perfumers Established 1870

26. Penhaligon's. Classical perfumes and toilet waters for Ladies and Gentlemen and an extensive range of after shaves, bath oils, soaps and talcum powders. Antique scent bottles and English silver for the dressing table. Exceptional gifts, charmingly wrapped and exclusive to Penhaligon's.

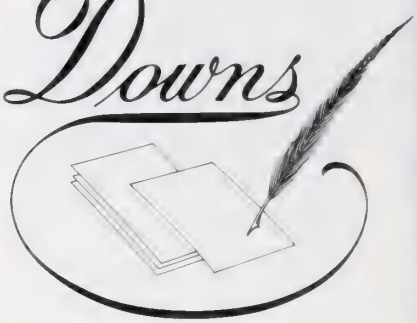
Send for our colour catalogue and details of our mail-order service. **$5.00**

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27. We are a family owned discount furniture outlet founded in 1940. Today we represent over 300 major brand furniture companies. Our concise brochure tells everything you need to know in order to save money on purchasing fine furniture. Shipping information is included, questions are answered, manufacturers we represent are listed and an order blank is enclosed. **50¢**

Downs



ENGRAVERS AND STATIONERS
OF BALTIMORE
SINCE 1835

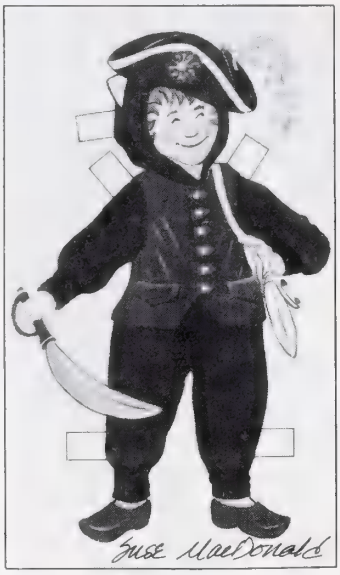
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The Faith Mountain Company

29. The Faith Mountain Company From Folk Art to Fashion, The Faith Mountain Company is THE COMPLETE COLLECTION OF COUNTRY DELIGHTS. Our Fall 1987 catalog features country sportswear, excellent American crafts, herbs and flowers, jewelry, traditional decorative accessories, and unusual country gifts. Everything is backed by an iron-clad guarantee, quick personal service, toll-free ordering. Catalog: (Refundable with first order.) **$2.00**

SUZO

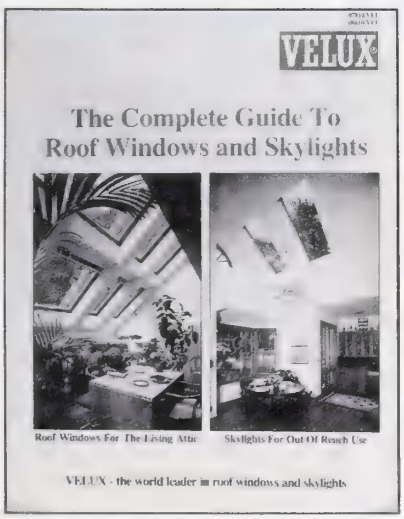
FANTASY CLOTHING
FOR EVERYDAY WEAR



30. SUZO'S newest catalogue features imaginative clothing and costumes for your child showcased in our unique "Cut-a-logue"...a catalogue that is a paper doll cut-out book. You'll find it well worth **$2.00**

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One year of the Crate and Barrel catalogues you've probably just been hearing about for just **$2.00**



32. THE NEW 1987 EDITION of "The Complete Guide to Roof Windows and Skylights" from VELUX provides a wealth of information to consumers, architects, and building professionals. The expanded 28-page, full-color brochure introduces the new VELUX Model FSF, a fixed skylight with a unique ventilation flap, and offers detailed information on using roof windows and skylights in your home. **FREE.**
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SGF

SAVINGS ON GIFTS AND FURNISHINGS

33. Substantial savings of 20% to 70% on top quality merchandise. Brand name furniture, rugs, linens, dinnerware, jewelry and more. For a year of SGF catalogues, send **$2.00**



34. Ballard Designs cordially invites you to browse our newest collection of spectacular one-of-a-kind Christmas gifts. We have combined architectural creativity, classic opulence and fantasy to create the hottest gift selection available. Our 16 page color catalogue also includes our richly detailed furnishings, Ionic and Corinthian columns and capitols and extraordinary home accessories. Catalogue Subscription **$2.00**

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The Chelsea Collection



35. Our color catalog features exquisite imported laces designed to add a special decorator touch to your home. The collection includes laces sold by the yard, lace curtains in a variety of sizes, beautiful lace bed throws with matching pillow shams and bed ruffle, tablecloths, stiffened lace window shades. Matching soft lace and many more items. Our Chelsea Bear baby blanket and matching lace curtains are hard to resist. **$2.00**

THE POPCORN FACTORY

36. THE POPCORN FACTORY. No one ever forgets the person with enough imagination to send 6 ½ gallons of popcorn in one of our exclusively designed containers. We also recommend our almond pecan corn, chocolate pizza and other delicious confections. We also can personalize a variety of items with a name or company logo. Memorable gifts priced as low as $10. Holiday catalog **FREE**

persnickety



$2.00 Winter 1987

37. PERSNICKETY'S new Winter 1987 Color Catalog is a 40 page wishbook of romantic home decorations, curtain treatments, coordinating accessories, and antique reproductions, all with the special Persnickety look. You'll delight in the many new "one-of-a-kind" products added to our 1987 line. This lovely dreambook is a must for home decorating. **$2.00**

the world in stitches

38. A Needleworker's Delight! Hard-to-find, unusual items for any discerning needleworker. Hundreds of threads, include silks and metallics, worldwide embroidery fabrics, patterns, books, kits. Needlework by mail teaching programs. **The World In Stitches, $3.00**

For People Who Love Their Pets...



39. PEDIGREES...The Pet Catalog was created especially for people who love their pets. It's filled with unique and hard to find items that let your pet look and feel special. Personalized collars, clothing, grooming and kennel supplies, novelties featuring your breed and great items for you that tell the world how much you love your pet. 40 page color catalog, **FREE**

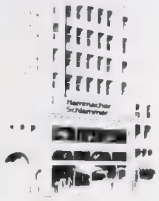
Sabel Designs

40. Levolor, Del Mar, Louver Drape, Graber! Now get the name-brand, first-quality fashion drapes and blinds you've always wanted at prices you never dreamed possible. We assure you of the lowest prices, best guarantees, plus fast shipping on all the most popular styles and colors—micro- and mini-blinds, pleated shades, fabric verticals, wooden blinds and much more. Ordering your favorites is as easy as calling a friend. And we back every product with prompt, courteous personal service. We pledge your 100% satisfaction or your money back. Send for our complete description of the latest window treatments including color brochures, fabric sample and price charts. **$1.50**



Hammacher Schlemmer

ESTABLISHED 1848



41. For 139 years, Hammacher Schlemmer has offered the best, the only, and the unexpected. Our latest catalogue features the best electric shaver, the only travel-size environmental sound machine, the genuine turkish towel and bathrobe, the solar powered walkway light and hundreds of other things that can't be found elsewhere. A year of catalogs, **$2.00**

Marble Arch



Marble Arch 1987 - the catalogue of tomorrow's quality antiques.

42. Previously available only to the country's top interior designers, MARBLE ARCH offers you a collection of extremely unusual and very elegant accessories for your home.

Our collection features exclusive reproductions from some of the finest homes in Europe and the U.S. Catalog **$3.00**

L'Magnin

43. The 1987 Christmas catalog: a gathering of the most selective gifts and great fashions. For yourself, for women, men and children. More than 100 pages of imaginative ideas. Send **$5.00**

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PRESENTS

THE AMERICAN GIRLS COLLECTION

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BOOKS • DOLLS • DRESSES & OTHER DELIGHTS

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45. Brighten up your home or office with a "touch of silk" from our extensive selection of true-to-life flowers, plants and trees. Let professionals show you how colorful silk foliage can make a world of difference in your interior landscaping. To introduce you to THE SILK GARDEN, we're offering 2 FREE gifts...our new, full-color catalog, plus a $10 gift certificate, good towards your first order of $50 or more. All **FREE.**



CATALOGS FROM AROUND THE WORLD

46. 118 catalogs from 24 countries enabling you to purchase china, crystal, clothing, silver, linens, furs, handicrafts, jewelry, cars, coins, perfumes, clocks, etc. at tremendous savings direct from factories, retail shops and craftsmen in Belgium, Denmark, England, France, Germany, Greece, Hong Kong, Ireland, Italy, Malaysia, Taiwan, Thailand, Turkey, etc. New color catalog. **$4.00**

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47. ROMANTIC BAVARIAN COTTAGE LACE & LINEN CURTAINS.....featuring the grace of the old world and the easy-care of the new. Imported from Germany, exclusively by **LINEN & LACE.** Personalized pillow shams; bed linens; runners; tablecloths; and more. Catalog **$2.00**

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48. For over 80 years The White House has satisfied generations of the best families in the world. This beautiful catalogue brings the finest linens to your table, plus magnificent bed sets and towels, men's and women's fashions, luxurious lingerie and a selection of The White House's famous range of children's clothes, a collection of which is shown in New York twice a year. Catalogue price **$5.00.**

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SINCE 1861
San Francisco's most extraordinary store!

49. For 126 years, Gump's has been unsurpassed as a source of rare and distinctive gifts—including oriental objects, china, crystal, lamps, fashion and jewelry. Send for the exclusive Gump's Gift Book today and find out why Thomas Hoving, former director of New York's Metropolitan Museum, called Gump's "The greatest store of its kind in the world." A one-year, four-issue subscription is **$3.** (Outside the U.S. **$15**)

San Francisco

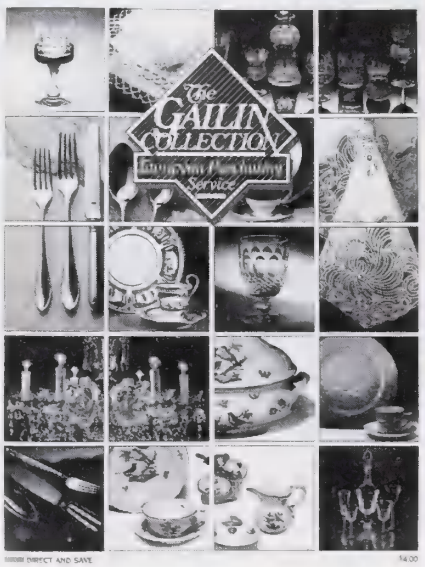
Beverly Hills • Dallas • Houston



COMFORT, QUALITY, AND DURABILITY IN FOOTWEAR AND APPAREL

50. Whatever you do, look terrific doing it! Shop the new Fall catalog from G.H. Bass. Famous Bass shoe classics, plus contemporary styles in apparel and footwear for active men and women. Our catalog offers a wider selection of styles and sizes than you will find in most stores. Satisfaction guaranteed, or your money back. Subscription, **$1.00.**

G.H. BASS & CO. BY MAIL



51. "The finest china, crystal, linens and silver from twenty-eight famous manufacturers—Baccarat, Bernardaud, Coalport, Georg Jensen, Haviland, Herend, Minton, Orrefors, Royal Copenhagen, Royal Crown Derby, St. Louis, Waterford, Wedgwood and more—all shipped directly to you from Europe at favorable European prices. New 1987 color catalog. **$4.00** (deductible).



52. The armchair-shopper's favorite for over 50 years. Full-color catalog features hundreds of gifts and gadgets for special friends and every member of your family. You'll find toys, stationery, holiday decorations, personalized products of all kinds, housewares and decorating accessories—many under $5 and all are guaranteed to please. Excellent value, reliable service. Catalog is **FREE.**

Miles Kimball
Oshkosh



the enchanted doll house

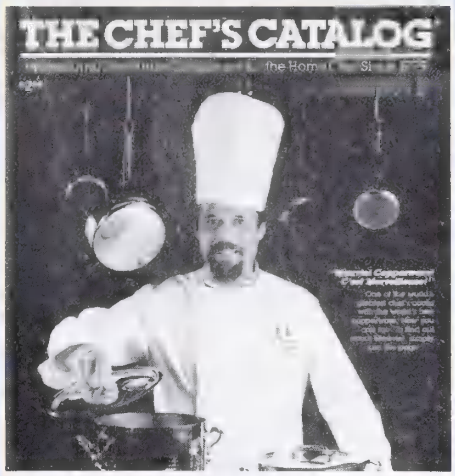
53. Did you have a favorite doll or toy you'll never forget, one that comes alive in your memory even as you think about it? Such treasured playthings can still be found, ready to delight you and the children in your life, in our new all-color catalog—brimming with unique toys and tomorrow's keepsakes. Many exclusives, including adorable bears and the most extensive selection of play and collector dolls found anywhere. Subscription (starts Sept.): **$2.00.**

W.M. Green & Company

of North Carolina

Exceptional Gifts & Accessories By Mail

54. W.M. Green & Company of North Carolina begins its fifth holiday season with its best selection ever of exceptional handcrafted gifts and home accessories. Within our 48-page collection you will find a rich mixture of traditional, country and garden accessories. The common thread throughout is the pride in craftsmanship evident in the quality and value of each of our selections. Scattered among our pages is an array of Christmas treasures not to be overlooked. **$2.00.**



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SERVING!
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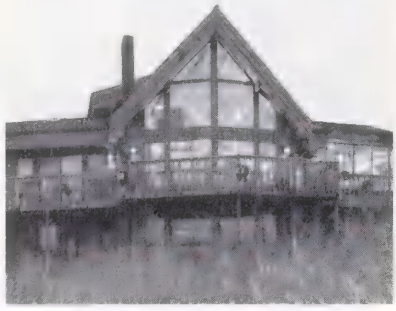
55. Over 1,001 fabulous finds from the four corners of the world—the professional quality cooking equipment used by the world's great chefs. The most unique gourmet kitchenwares catalog. Over 52 full color pages. Satisfaction guaranteed. One year subscription **$2.00.**

CHEF'S CATALOG

The Lighter Side

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A cut above.



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LINDAL CEDAR HOMES



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58. We carry the best rattan & wicker furniture lines on the market at DISCOUNT PRICES! Henry Link, Oasian, Typhoon International, Lane/Venture, the weather wicker by Lloyd/Flanders, Brown Jordan, Pacific Rattan, Clark Casual, Classic Rattan, Vogue Rattan, and many others. Our discount is up to 50% off suggested retail price. From the beautiful new "Victorian Wicker" to contemporary, we've got it all. Catalog **$4.00.**

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CONTEMPORARY HOME PLANS

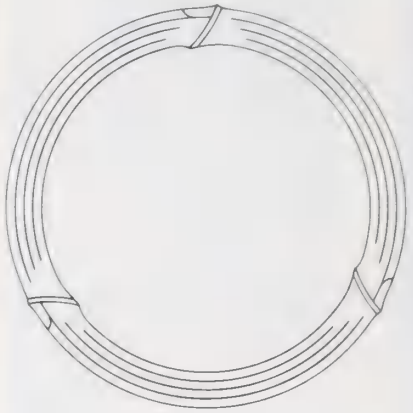
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Betty Henley

At Your Service!

60. A new and unique collection of ideas guaranteed to help you save time, save money, save space and save energy! You'll find more than 300 household and personal products in this useful catalog. Thousands of smart catalog shoppers rely on Betty Henley to bring them the best selection at the best prices. She has personally selected household, storage and organizing items, health and fitness aids, child care products, travel accessories, gift suggestions and so much more to make your busy life easier. Betty prides herself on her customer service. Every order is handled quickly, efficiently and carries an *unconditional money back guarantee.* **BETTY HENLEY** is *At **Your** Service!* Send for your catalog now...only **$1.00**

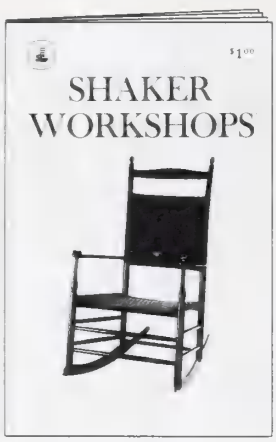
McGUIRE



61. McGuire. Large 68 page book with 87 color pictures featuring the classic collection of premier-quality rattan designs. Also shown - designs from McGuire Special Collections: Bamboo Tables, Oriental Hardwood, Teak, Willow, Palasan, Laced Rawhide and Zambales. **$5.00**



62. Fashion Home Furnishings, fresh decorative finds, architectural elements, stencils and borders, marble and patina revived. Timeless collectibles that make your home you, all at Masterworks. Catalog subscription. $2.00



63. An exciting collection of reproduction Shaker rockers, dining chairs, tables, beds and other furniture. Available in kits or custom finished. All exemplify the simplicity & versatile beauty of Shaker design. Also featured: Shaker baskets, oval boxes, pegs, pegboard, dolls, needlework kits & miniature furniture. Large selection of replacement chair tape. Satisfaction guaranteed. 48-page color catalog $1.00

BRASS BEDS DIRECT



64. We at Brass Beds Direct have been designing and building heirloom products for 18 years. Our goal has been to combine extremely high quality with wholesale prices and sell directly from our own factory to the public. Our craftsmen have created an industry standard of unsurpassed value. Our color catalogue of heirloom brass beds is like having one of our 5 showrooms in your own home. The FLORAL bed above is only $690.00 in queen size. Color catalogue is **$2.00**

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- ☐ 2. Rue de France $2.00
- ☐ 3. Spiegel Fall Catalog $3.00
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- ☐ 11. Williams-Sonoma $2.00
- ☐ 12. Conran's $2.00
- ☐ 13. Museum of Fine Arts, Boston $1.00
- ☐ 14. Eddie Bauer FREE
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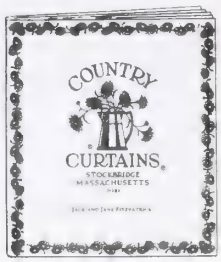


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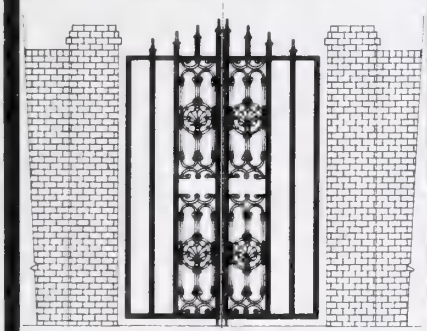
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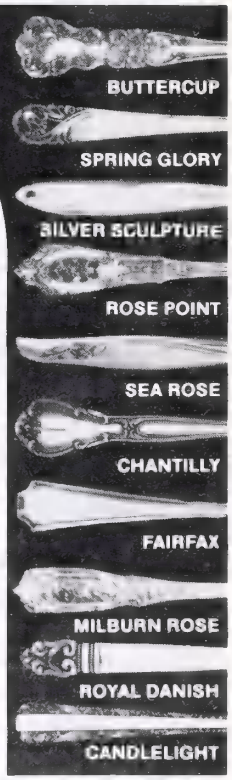
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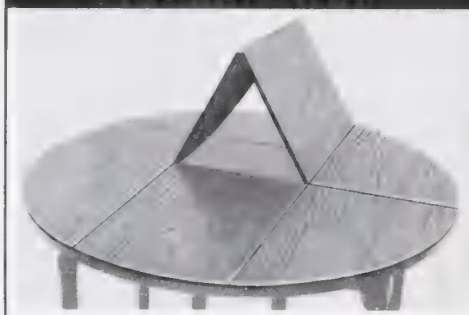
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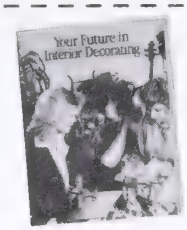
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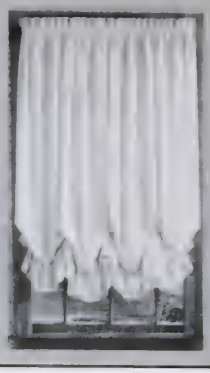
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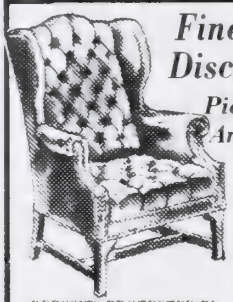
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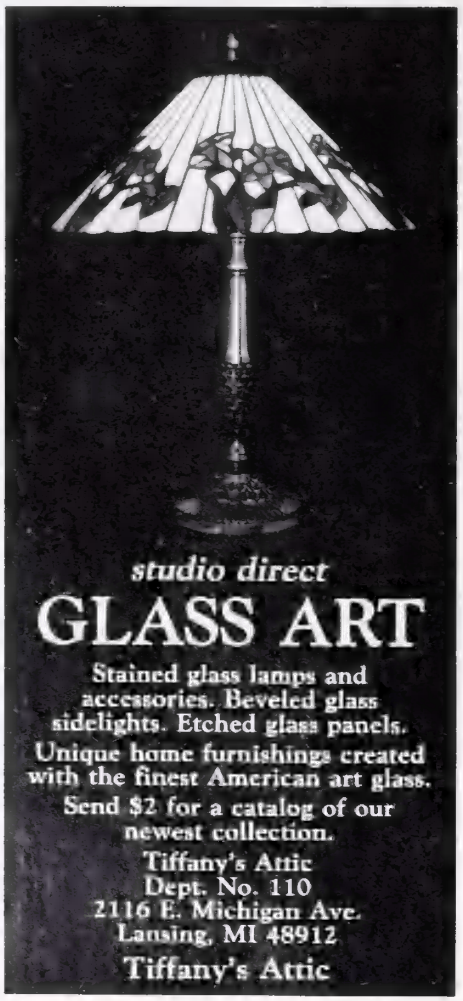
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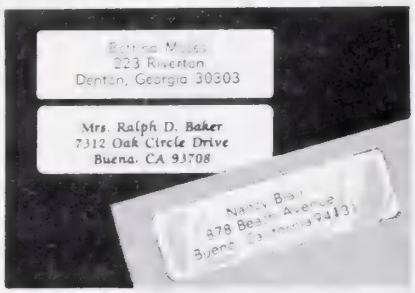
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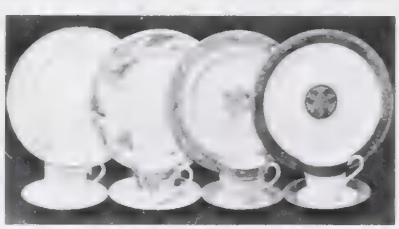
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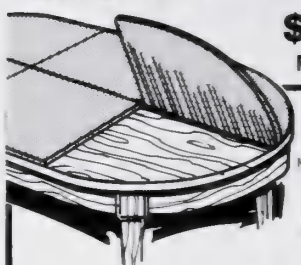
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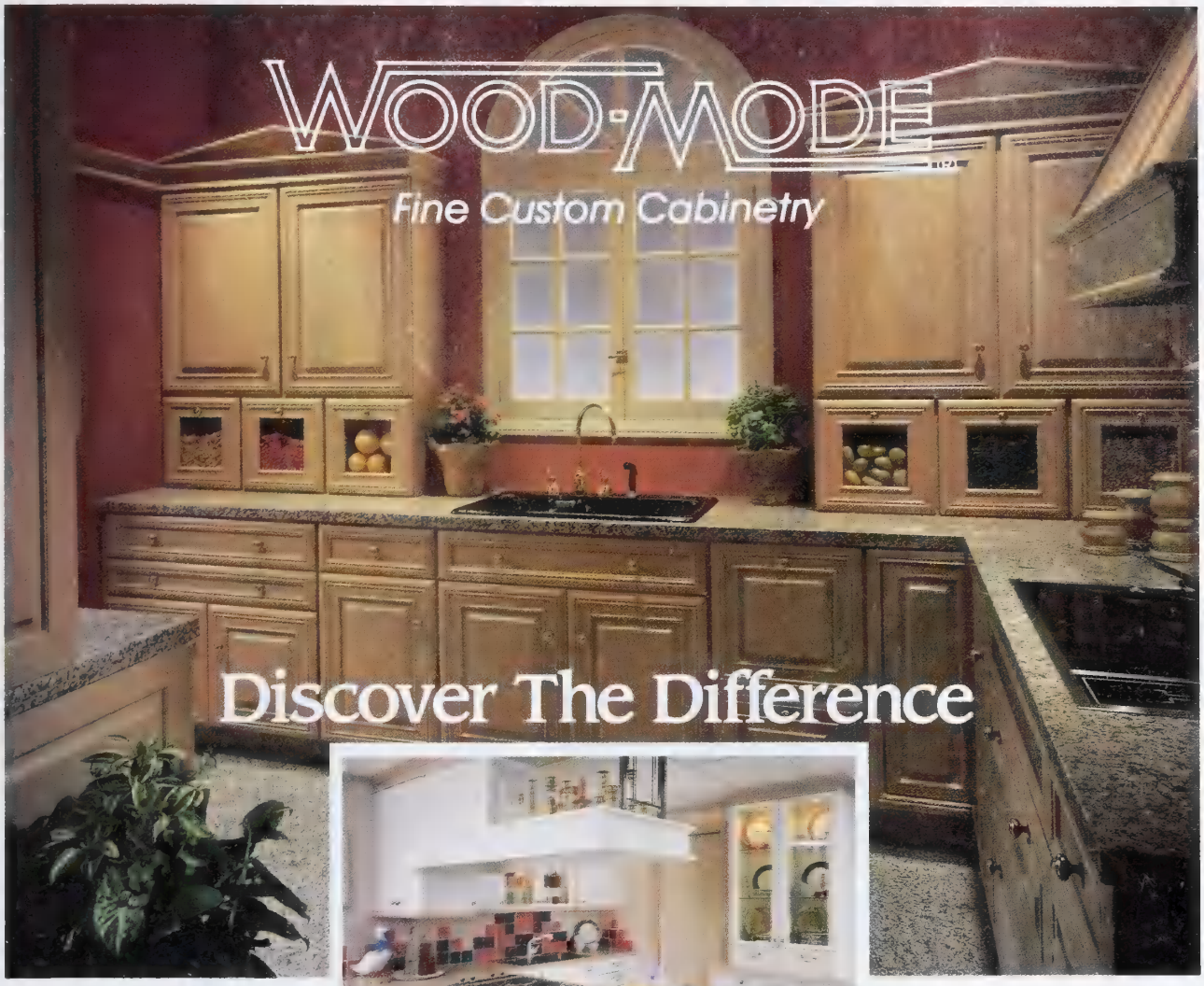
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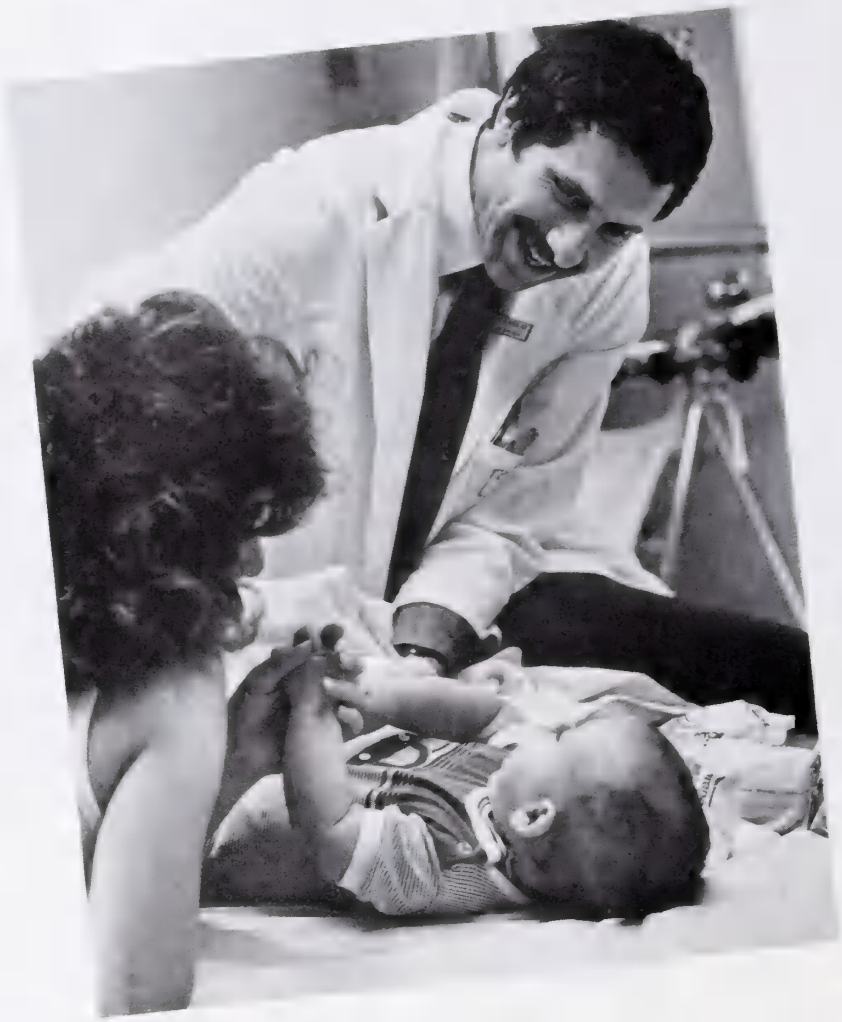
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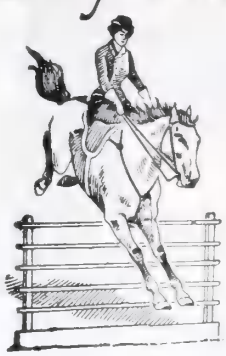
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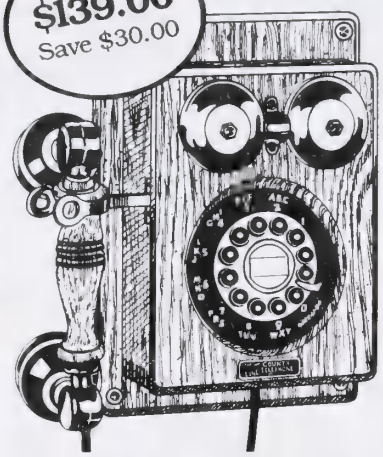
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by Janet Matthews

Two years ago I gave up on pierced earrings. Every time I wore them, my earlobes swelled and got sore. Fashion wasn't worth the pain.

Then something happened.

I responded to a mail order advertisement for a free pair of earrings made especially for sensitive ears. To my surprise, these earrings really worked: all soreness, itching, and flaking disappeared.

Still skeptical, I did a little research. Here's what I learned:

The pain I'd felt is called *contact dermatitis* — an allergic reaction responsible for the symptoms that make most earrings so uncomfortable for about half of us who wear them. I was surprised to learn that it's triggered by the common alloys and solders used in every pair of earrings I owned — even the expensive 14K gold ones!

The solution, explained to me by Roman Research spokeswoman Marjorie Stone, is a unique process using an alloy-free combination of pure, 24-karat gold and surgical stainless steel. The result is irritation-free and guaranteed hypo-allergenic.

I visited Roman Research and saw how modern medical standards were applied in making these earrings. I also saw *thousands* of letters of thanks to Ms. Stone from women all across America. Let me quote just two:

"Before Whispers came along, my ears would get seriously infected by even the most expensive earrings. I work for a doctor, and even he was amazed."

Here's another:

"I had my ears pierced about 15 years ago, and I have never been able to wear any kind of earrings, even clips, without getting a reaction Now I can, and I really can't believe it!"

What I had experienced is a very common problem!

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To prove it, Whispers gives a *free* pair of trial earrings ($9.98 retail value) with every catalog request.

Beauty *doesn't* have to hurt. If you'd like to end earring discomfort forever, I urge you to write to Simply Whispers. I did, and now I can wear the styles my friends do *but with complete safety and comfort.*

For a color catalog and free trial earrings, send your name and address with $1.00 for postage and handling to: *Simply Whispers, Roman Research Marketing, Dept. 2350, 77 Accord Park Drive, Norwell, MA 02061.*

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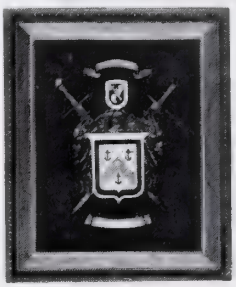
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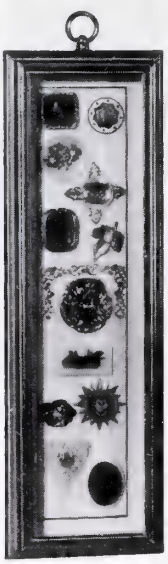
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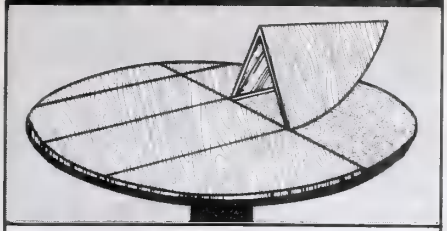
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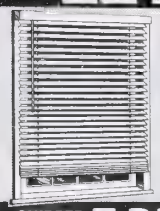
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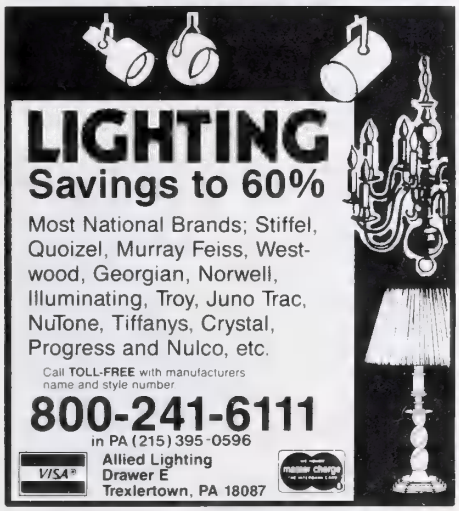
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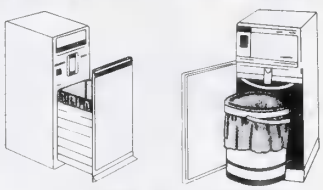
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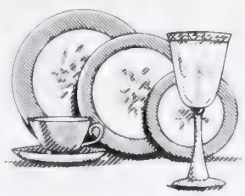
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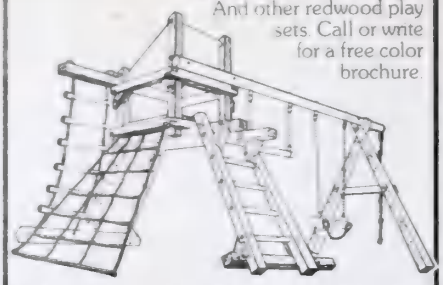
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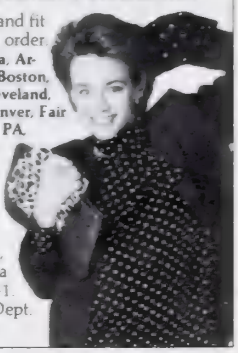
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Cocaine can make you blind.

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In reality, of course, nothing has changed. But to your brain, the feeling seems real.

From euphoria...

You want to experience it again. So you do some more coke.

Once more, you like the effects. It's a very clean high. It doesn't really feel like you're drugged. Only this time, you notice you don't feel so good when you come down. You're confused, edgy, anxious, even depressed.

Fortunately, that's easy to fix. At least for the next 20 minutes or so. All it takes is another few lines, or a few more hits on the pipe.

You're discovering one of the things that makes cocaine so dangerous.

It compels you to keep on using it. (Given unlimited access, laboratory monkeys take cocaine until they have seizures and die.)

If you keep experimenting with cocaine, quite soon you may feel you need it just to function well. To perform better at work, to cope with stress, to escape depression, just to have a good time at a party or a concert.

Like speed, cocaine makes you talk a lot and sleep a little. You can't sit still. You have difficulty concentrating and remembering. You feel aggressive and suspicious towards people. You don't want to eat very much. You become uninterested in sex.

To paranoia...

Compulsion is now definitely addiction. And there's worse to come.

You stop caring how you look or how you feel. You become paranoid. You may feel people are persecuting you, and you may have an intense fear that the police are waiting to arrest you. (Not surprising, since cocaine is illegal.)

You may have hallucinations. Because coke heightens your senses, they may seem terrifyingly real.

As one woman overdosed, she heard laughter nearby and a voice that said, "I've got you now." So many people have been totally convinced that bugs were crawling on or out of their skin, that the hallucination has a nickname: the coke bugs.

Especially if you've been smoking cocaine, you may become violent, or feel suicidal.

When coke gets you really strung out, you may turn to other drugs to slow down. Particularly downers like alcohol, tranquilizers, marijuana and heroin. (A speedball—heroin and cocaine—is what killed John Belushi.)

If you saw your doctor now and he didn't know you were using coke, he'd probably diagnose you as a manic-depressive.

To psychosis...

Literally, you're crazy.

But you know what's truly frightening? Despite everything that's happening to you, even now, you may still feel totally in control.

That's the drug talking. Cocaine really does make you blind to reality. And with what's known about it today, you probably have to be something else to start using coke in the first place.

Dumb.

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PRODUCT INFORMATION

Continued from page 108

painted wood—E.H.G. Peter (R), 386 Bleecker St., New York 10014.

●*Cover and pages 54 and 55:* **(1) Audley Square #8601-4 chintz,** 100 percent cotton; **green and white stripe fabric,** 100 percent cotton—Carleton V (T), 979 Third Ave., New York 10022. **Lamp,** "Prahia," vast assortment of colors and finishes available—Kostka of America (R,T), 200 Lexington Ave., New York 10016. Call Zeynep Aksel for more details (212) 213-0880. **Floor and wall painted by Luis P. Molina**—Luis Molina Studio, 38 W. 56th St., New York 10019. **French doors and door handles**—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003. **Wicker chair**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Gray painted chair**—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Mohair throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Green marbleized brackets**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Blue and white Worcester vases of Baluster form,** pair c. 1770—Earle D. Vandekar of Knightsbridge, Inc. (T,R), 15 E. 57th St., New York 10022. **Gueridon Tric Trac rattan table #9052,** 19½ inches high from Drucker—T & K French Antiques (R), 65 Wooster St., New York 10012. **Irish mirror**—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Bird prints with painted frames**—Pierre Deux (R), 870 Madison Ave., New York 10021. **Pair of leaf prints**—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Fringe on tableskirt**—Scalamandré (T), 950 Third Ave., New York 10022. *On skirted table:* **Dutch Delft two-handled potpourri,** c. 1760; **one of ■ pair blue and white Bow dishes,** c. 1765, with grapevines, **one of ■ pair of Kangxi blue and white baluster vases** with cover, c. 1700—Earle D. Vandekar of Knightsbridge, Inc. (T,R), 15 E. 57th St., New York 10022. **Large ginger jar with cover**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Large platter with coral decoration**—J. Garvin Mecking, Inc. (T), 72 E. 11th St., New York 10003. **Lustreware teacup and lustre vase with roses**—Ages Past (R), 1030 Lexington Ave., New York 10021. **Opaline blue glass mug**—James II Galleries (T), 15 E. 57th St., New York 10022. **Porcelainlike earthenware morning glory**—Clare Potter (R), PO Box 624, Locust Valley, NY 11560; write for commissions. *On rattan table:* **blue and white ironstone muffin dish** with cookies—James II Galleries (T), 15 E. 57th St., New York 10022. **Pink lustre saucer, lustreware pitcher**—Ages Past (R), 1030 Lexington Ave., New York 10021. **Two teacups and saucers with Hope, Faith decoration and pink lustre borders**—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Staffordshire teapot and cover,** c. 1790—Earle D. Vandekar of Knightsbridge, Inc. (T,R), 15 E. 57th St., New York 10022. **Pink marbleized paper folio with tie**—Folio 72, 888 Madison Ave., New York 10021. **Crown molding**—Focal Point Inc. (M), 2005 Marietta Road, NW, Atlanta, GA 30318; (800) 662-5550; write for nearest store. Extends across ceiling 6 by 7 feet 16 inches, down wall 6 by 5 feet 16 inches—**Wooden bust**—J. Garvin Mecking, Inc., 72 E. 11th St., New York 10003. **"Athens" lamps,** ivory finish (brown areas painted by Luis P. Molina) available in all ivory and colors—Kostka of America (T), 200 Lexington Ave., New York 10022. "Café Royale" **chintz fabric** with tassels, 100 percent cotton, Clarence House (T), **Porcelainlike earthenware peach**—Clare Potter (R), PO Box 624, Locust Valley, NY 11560; write for commissions. **(3) "Nagoya" terra-cotta lamp**—Kostka of America (T), 200 Lexington Ave., New York 10022. St. Cloud 6885-5 fabric, 100 percent cotton, Blue-Greens; tassels and tiebacks, dozens of colorways—Scalamandré (T), 950 Third Ave., New York 10022. **(4) "Corinth" Lamp**—Alsy Corp (M), 15 E. 26th St., New York 10010, check lighting store nearest you. Available in *faux* pickled-wood. **Large sandblasted white vase**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Oxidized bowls**—Jerrystyle (R), 34 E. 4th St., New York 10003. **Caliph #3586 fabric,** 100 percent cotton—Woodson (T), 200 Lexington Ave., New York 10016. **(5) Ipswich [illegible] fabric,** 100 percent cotton, Pink—shown with Luis P. Molina—Quadrille (T), 979 Third Ave., New York 10022. **(6) Lamp,** comes with own fabric shade to match lamp trim color, painted wooden column trimmed in Sapphire; other colors shown in Laura Ashley catalog, (R); (800) 223-6917 for catalog.

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Designer: Billy W. Francis, 1707 West Gray, Houston, TX 77019.

●*Page 67, top right:* **Furniture in natural teak finish from Summitt; Sunbrella fabric from Cantex,** for more information contact designer. **Custom coffee table**—Canton Cook Co., 1715 W. 26th St., Houston, TX 77008.

●*Pages 68 and 69:* **Sectional sofa with tight back and loose cushion seat; lounge chairs with tight back, loose cushion seat, forward rolled arms**—Keys Upholstery (T), 5429 W. Orem, Houston, TX 77045. **Stripe fabric, Maria Kipp**—Ellouise Abbott (T), 7026 Old Katy Rd., Houston, TX 77024. **Woven chenille fabric #4018,** Bon Bon Apricot; Savak Solid Natural, Bon Bon Lemonade, Bon Bon Apricot on turkish style pillows, available through Walter Cuet, 5120 Woodway, Houston, TX 77056. **Loop and velour textured area rug**—Edward Fields Inc. (T), 232 E. 59th St., New York 10022. **Heavy woven grass texture on ceiling**—Kneedler (T), 7000 Romaine St., Los Angeles, CA 90038.

●*Page 70:* **Glass dining table with bleached capital shaped tree stump base from London Marquis** available through designer. **Joubert Venetian wing chairs and upholstered side chairs from Minton Spidell** available through designer. **Mojauve dotted textured fabric** on wing chairs—Alan Campbell (T), 979 Third Ave., New York 10022. **Biscayne woven texture fabric** on side chairs—Clarence House (T), 979 Third Ave., New York 10022.

●*Page 71:* **Marbella wicker club chairs with upholstered seat cushions** in textured fabric from Kreiss, available thru designer; fabric—Clarence House (T), 979 Third Ave., New York 10021. **Kitchen cabinets** designed by Baker's Custom Cabinets Inc. (T), Naples, FL 33940.

●*Pages 72 and 73, left:* **Primrose Yellow fabric** on headboard and sofa—Hinson (T), 979 Third Ave., New York 10022. *Right:* **Shadow Stripe fabric** for tie-on bedhangings—Woodson (T), 979 Third Ave., New York 10022.

CITY HOUSE SPACE IDEAS

Architect: William F. Stern and Associates, Architects, 4902 Travis St., Houston, TX 77002. *Contractor:* Neartown Builders Inc. (out of business). *Lot size:* 50 by 117 feet. *Size of townhouse:* 2,400 square feet. *Framing:* post-tensioned slab on grade. **Fiberglass Batt insulation**—Owens-Corning Fiberglass (M), Fiberglass Tower, Toledo, OH 43659. **Timberline Series composition shingle roof**—GAF Corporation (M), 1361 Alps Rd., Wayne, NJ 07470. **Integral color custom-mixed stucco on lathe. Wood casement, aluminum jalousie windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Bay windows custom-made. Masonite panel garage door**—Overhead Door Inc. (M), 58-42 Maspeth Ave., Maspeth, NY 11378. **Entry lights custom-made. Downlights, tracks with reflectors, tracks with cans**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Door hardware**—Schlage (M), 466 Old Hook Rd., Emerson, NJ 07630. **Wire-pull hardware on cabinets**—Stanley (M), 333 Western Ave., Westfield, MA 01085. **Sail-White paint**—Devoe (M), Glow Group Inc., 200 Park Ave., New York 10017. **Marazzi tile flooring**—Marazzi USA Inc. (M), 950 Third Ave., New York 10022. **Cement-impregnated color tiles**—Terrafirma Tile of Houston (M), 114 Heights Blvd., Houston, TX 77008. **Pool custom-designed. Plumbing fixtures by Kroin. Cabinets and shelves custom-made. Counters, Impala polished granite.**

●*Pages 76 and 77:* **Silk dhurrie pillows,** three—The Pillowry (R,T), 19 E. 69th St., New York 10021. **Coral pillow fabric #18179.00/32**—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

SUMMER DELIGHTS

●*Page 85:* **Aimee floral fabric**—Sanderson (T), 979 Third Ave., New York 10022. **Green coil bowl**—Manon le Chocolatier (R), 872 Madison Ave., New York 10021. **White plates**—Gear Stores (R), 110 Seventh Ave., New York 10011. **Flatware**—La Boutique de Marie Claire (R), 831 Madison Ave., New York 10021. **Hand towels and green glasses**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Napkins**—Cherchez (R), 862 Lexington Ave., New York 10021. **Atelier de Segnies Moustier plate, octagonal plates, green platter in baskets, blue wine goblet in basket**—Pierre Deux (R,T), 870 Madison Ave., New York 10021. **Dessert plate**—Cache-Cache, Ltd. (R,T), 888 Madison Ave., New York 10021.

●*Pages 86 and 87:* **Nuage peach tablecloth**—Le Jacquard Français (T), 200 Lover's Lane, Culpeper, VA 22701. **Peach rimmed oval platter**—La Cuisiniere (R), 968 Lexington Ave., New York 10021. **Brass flower plate** holding dried fruit—Gear Stores (R), 110 Seventh Ave., New York 10011. **Flatware**—Christofle Silver (T), 373 Park Ave. S., New York 10016.

●*Pages 88 and 89:* **Marseille bedspread, scarf covering it, green bowls, wine goblets, pewter and stainless flatware**—Pierre Deux (R,T), 870 Madison Ave., New York 10021. **Green plates**—La Boutique de Marie Claire (R), 831 Madison Ave., New York 10021. **Hemstitch napkins**—Cherchez (R), 862 Lexington Ave., New York 10021. **Platters**—Manon le Chocolatier (R), 872 Madison Ave., New York 10021. ■

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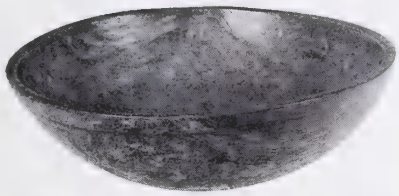
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YOUR COLLECTIBLES

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My burl bowl is 10 inches in diameter. How old is it? How was it used? How should I care for it? —J.S.Y., N. Tonawanda, N.Y.



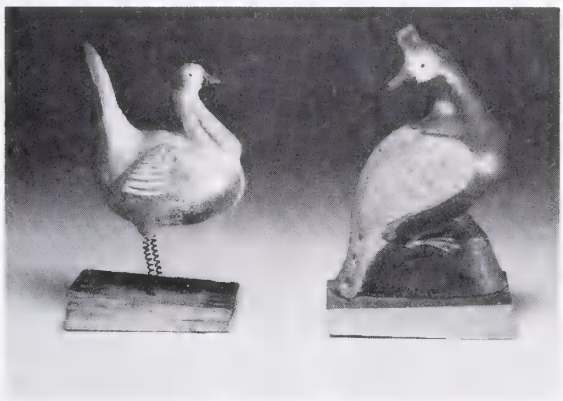
For centuries maple has been the most commonly used wood for bowls and other kitchen utensils made in America. Another popular wood was burl, a wartlike growth that forms on many types of trees. The grain twists and turns as the growth forms, so burl does not warp or crack as easily as other woods. The round burl was hollowed out to form a bowl. The decorative trim at the edge of your bowl shows great skill. The bowl is worth more than $1,000. If you plan to serve food in the bowl you should keep it oiled with an edible oil such as walnut oil. (Be sure the oil is not a type that will turn rancid.) Never varnish a burl bowl; varnishing lowers its value.

How old is this mahogany chest of drawers? The front curves out, the legs are carved, and the handles are brass.
—Mrs. E.M., Longview, Tex.



Chests of drawers made about 1810 came in a variety of shapes. Most common were plain chests with straight fronts, most expensive were those with serpentine fronts and patterned veneer. You have a round-front or bow-front chest made around 1810-1820. The small round brass knobs, legs that extend from the floor to the top and rounded front were all in style then. The punchwork design between the carved leaves at the top of the leg was often used near Salem, Mass. Look carefully at the construction of your chest. A replaced or altered top, a new drawer front, or signs that an attached mirror was removed will lower the value. (If the bottoms of drawers have new wood to replace the worn runners, this does not detract from the value.) If your chest is all original, it is worth $2,000 to $3,000.

These toys are made of painted plaster or other chalky substance. The base is wood and fabric and squeaks when squeezed. The colors are faded blues and yellows. The toys look old—are they? —K.D., Joelton, Tenn.



You own children's squeak toys that were popular in the late 19th century. They were originally made in Sonneberg, Germany, but Pennsylvania Germans made them locally. The figure was made of plaster of Paris, wood, papier-mâché and other types of composition material. The cloth or leather and wood bellows made the appropriate noises, including a cat's meow, a bird's chirp or a rabbit's squeak. Birds with wire legs like your turkey were made to bob up and down. The peacock is one of the rarest forms. Your toys are worth about $350 each.

My hooked rug is 53 by 60 inches and light red, brown and green. Is there a way to determine its age? How should I clean it? —J.W.T., Michigan City, Ind.



In the mid-1800s burlap bags used for cotton or grain became readily available in America, and the hooked rug's popularity soared. The bag, slit open at the seams, became the backing for a small rug. Geometric, animal and floral designs were favored. Your rug probably dates from the late 19th or early 20th century, as indicated by the pattern, fabric and backing. Examine the binding or finishing on the back. Modern rugs often have special tapes and machine-stitching. Clean the rug carefully. Vacuum or sweep the front with a brush. Don't vacuum the back, and never machine-wash. Check that the fabric is colorfast before washing the front with a wet sponge, cold water and suds from a mild soap or commercial rug cleaner. Do not get the backing wet. Dry on a towel. Your rug is worth about $600.■

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By SYLVIA SUNDERLIN

Fine picture frames and antique mirrors are to be cherished. Because of their fragility, frames often suffer more damage than other old pieces. In addition, applied decoration—lacy fretwork, ornate edges and applied gilt—is vulnerable. Because more than one kind of repair may be necessary to restore a frame—not only replacing broken or missing parts but refinishing in gold leaf—it is advisable to seek a specialist. [*Editor's note:* A signed, dated antique frame loses value when altered. If in doubt, have it appraised before restoring.]

Thanhardt Berger, 1105 Washington St., LaPorte, IN 46350; (219) 362-2168—This firm of custom picture frame makers reproduces period styles and restores antique frames, replacing and finishing missing carved wood and regilding with gold leaf. Detailed inquiries by telephone or letter are suggested.

Gabriel & Stallings, Antique Restorations, 2218 Distribution Circle, Silver Spring, MD 20910; (301) 565-3841—The firm's furniture restoration services include conservation of excellent antique accessories such as mirrors and important picture frames. Artisans replace or reproduce missing gesso, wood and metal ornaments. Letter inquiries with particulars are preferred with self-addressed reply envelope.

Gold Leaf Studios, Inc., 443 "I" Street NW, Washington, DC 20001; (202) 638-4660—William Adair and staff restore gilded picture and mirror frames and gilt-ornamented furniture. The firm has done extensive restoration of gold-leaf wall and ceiling decoration in historic buildings. An additional service: locating appropriate antique frames for paintings and prints.

Elaine Harrison, 7 Park Ave., New York, NY 10016; (212) 889-6247—Miss Harrison, whose principal work is the reproduction of reverse paintings on old mantel clocks and mirrors, also restores the fine gilt ornamentation typical of many 19th-century American clocks and looking glasses. Telephone inquiries are suggested.



Gilded walnut Chippendale mirror restored by Gabriel & Stallings

Louvre Custom Framing, 645 Chestnut St., San Francisco, CA 94133; (415) 474-6648 or 771-4240—This firm's principal business is production and restoration of hand-finished picture frames. Gilt-leaf expert Jude Sargent specializes in restoration of elaborate gilded picture frames and some gilded furniture. Shop appointments are recommended to discuss restorations.

The Moon Dial, 101 E. Locust Lane, Kennett Sq., PA 19348; (215) 444-2995—This husband-and-wife firm restores antique clocks. Carol Buonato's specialty is reverse painting on glass for 19th-century American clocks and looking-glass tops. She also restores clock dials. Telephone or letter inquiries are welcome. Please enclose stamped envelope for reply.

R. Wayne Reynolds, Ltd., 1330 Smith Ave., Baltimore, MD 21209 or PO Box 28, Stevenson, MD 21153; (301) 323-1180—Mr. Reynolds, authority on gold-leaf application, teacher and consultant, has personally restored many important mirrors and frames for important public and private collections. He welcomes inquiries for any worthy object needing basic reconstruction and gold-leaf restoration.

E. R. Witten, Hickory Hill Rd., Shushan, NY 12873; (518) 854-3238—Mr. Witten restores and reproduces fine picture frames and mirror bases, especially Renaissance Italian and Spanish examples. He replaces or remakes missing wooden carvings such as the small wooden balls edging early Federal mirrors. (He does not replace plaster.) His specialty is gold and silver leafing, which he finishes to blend in with the original. He is available for on-site frame restorations at museums in the Northeast. Allow at least three weeks after presenting frame for complete restoration. ■

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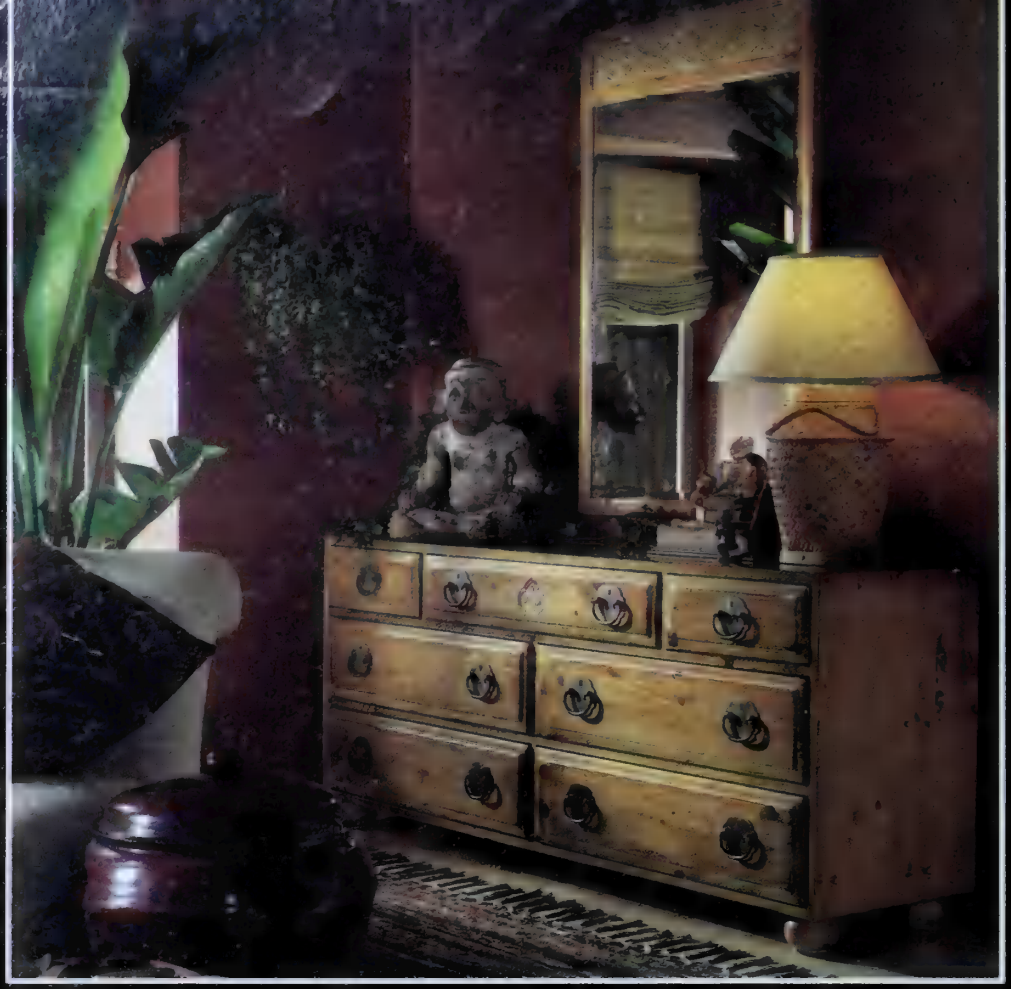
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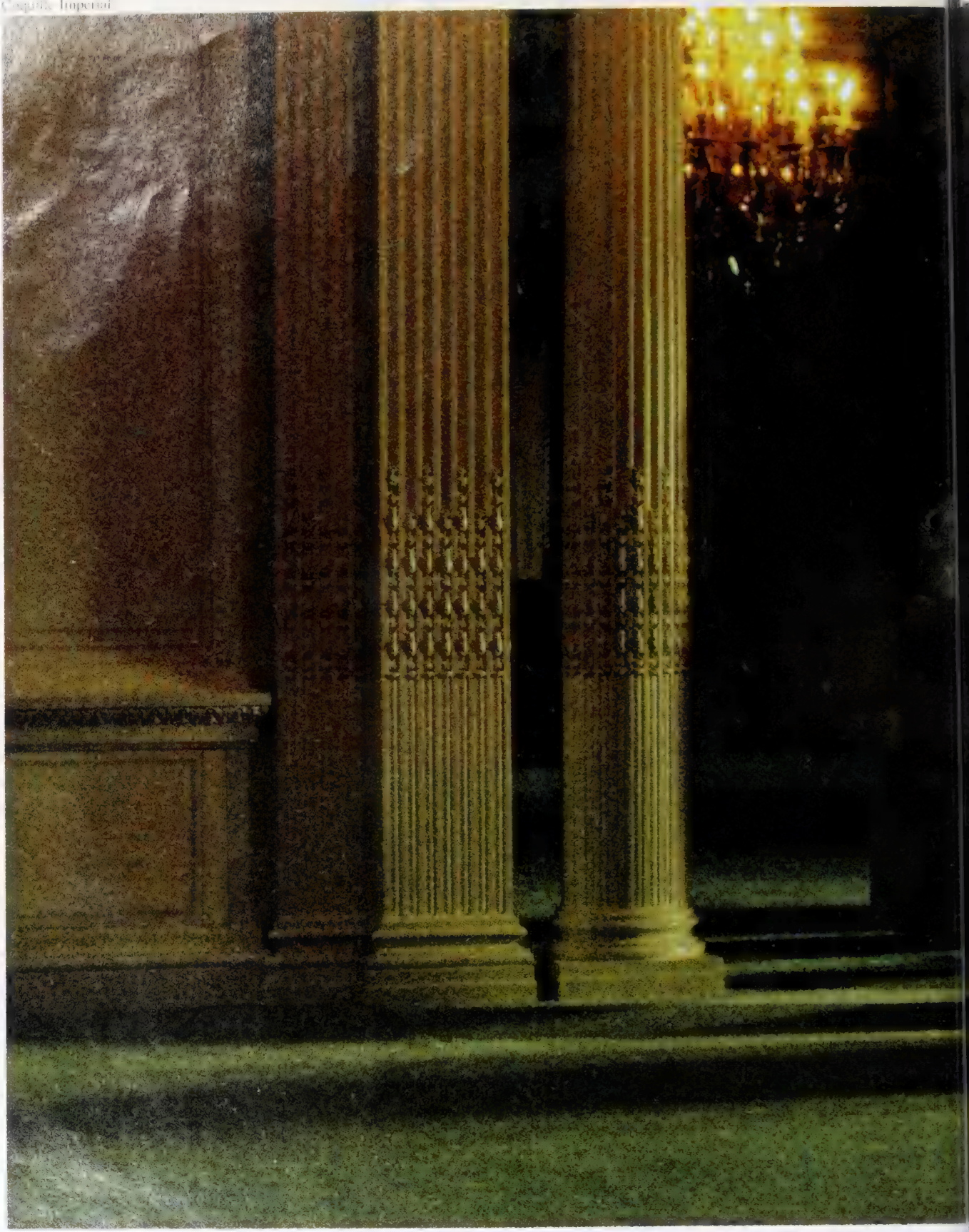




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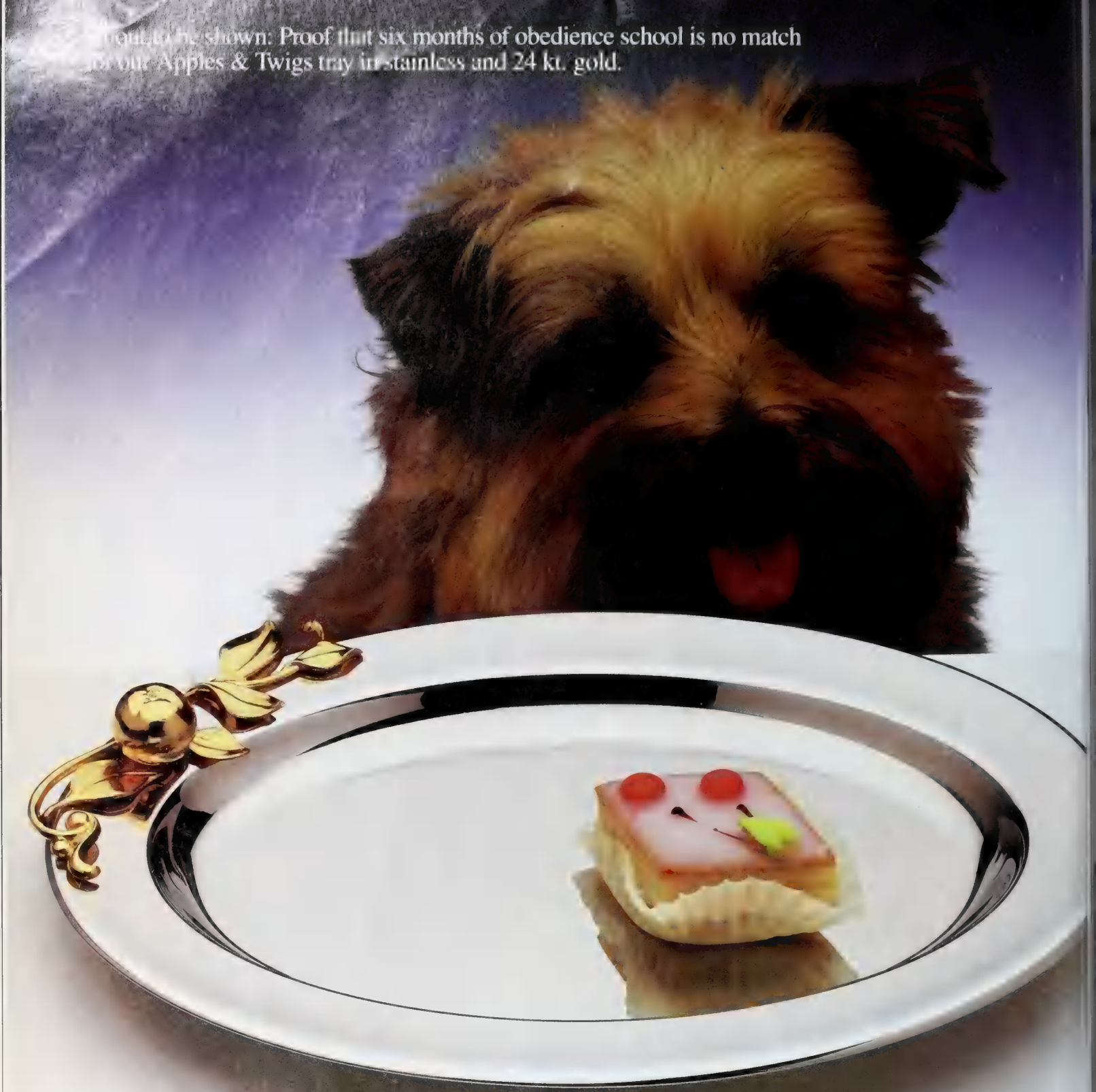
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COVER PHOTOGRAPH: The outdoor deck of this seaside California house mirrors its interiors. Both spaces are furnished with pillowed banquettes, log furniture and tiled floors to make a seamless transition from indoors to out. For more on this house, see "Pacific Overtures," pages 82 to 89. Interior designer, Jackie Morgen; log furniture, Mimi London, Inc. Photograph by Tim Street-Porter.

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THINKING ALOUD

"ANYONE CAN PRODUCE A PERFECTLY TASTEFUL, STUFFED SHIRT OF A ROOM. ALL YOU HAVE TO DO IS FOLLOW THE RULES. . . . BUT TO GET A ROOM THAT SIZZLES WITH PERSONALITY, YOU'VE GOT TO TAKE RISKS."



I have always felt that great teachers teach by example. They put their ideas together; they create. There is no better illustration of this than the late Billy Baldwin, long the dean of American decorating. I have always admired and been inspired by his genius. His decorating had an amazing air of timelessness that was brought home to me recently when I attended a tribute to his work. Not only did five top designers create vignettes using Billy's signature touches, but Billy's own c. 1973 one-room apartment was recreated, with its brown lacquered walls, white canvas slipcovers and all. I must say it looked absolutely *today*, just the sort of thing I'd love to scoop up and publish in the magazine right now!

From World War II until his death in 1983, Billy Baldwin reigned over decorating. When I was in design school, he had an enormous impact on me—and, I believe, on the present generation of decorators. He decorated the houses of Jacqueline Onassis, Baroness Philippe de Rothschild and Mrs. William Paley. How did he rise to the top of his profession? By emphasizing comfort and livability. He decorated for people, first and foremost, never for status.

Billy was revolutionary, and many of his innovations are accepted today as commonplace. He reached for cotton instead of the requisite damask to cover a very good French chair. He'd skip valances and tassels and dress windows with unsilky raw silk and bamboo shades. Practicality and livability were his guiding lights. We loved him because he always had his feet on the ground. "Don't confuse good taste with great expense," he'd say. And he practiced what he preached. In his own apartment he had a number of sets of cotton slipcovers, plus one made out of denim he bought for 69 cents a yard. He was not afraid to use ordinary objects alongside the grand. When a client topped a museum-quality commode with a wicker basket of flowers, he was tickled by the juxtaposition.

"Billy taught us all," says Mario Buatta, one of the decorators who participated in the Baldwin tribute. "He helped make us think, 'why use something fancy when the simplest thing will do?' " As an example, Mario points to the Hansen swing-arm lamp that was seen in the Baldwin room. "It gives wonderful light, it helps unclutter the table. Why use anything else?" he asks.

Decorators I talk to frequently pay homage to Billy Baldwin when they borrow his signature touches for their rooms—a mirror placed between two windows to give the illusion of a third window; a ceiling coated with white paint that has been mixed with a few drops of the wall's pink or blue paint. Or the way Billy could fill a room with intimate seat groupings—and never make it seem crowded.

What still makes Mark Hampton marvel is Billy's talent for taking a style, whether English or French, and "reducing it to a minimum. Billy was a real modernist in that he could combine a traditional look with the 20th century's interest in reducing embellishment to a minimum." I think that his very careful editing is one of the deeper reasons why we're looking back to Billy Baldwin's work. He was able to use the best of rich European decorating without ever sacrificing a room's lightness and clarity. Today, I think we err on the side of heaviness. Certainly we want to bring back moldings and trims and many of the wonderful details that were lost in the era of hard-edged modernism, but some of today's rooms have lost their soul in a sea of ruffles. Imagine the horror of a future generation if one of those done-to-the-teeth rooms were to be resurrected. Surely it would not pass the test of being a classic, as Billy Baldwin's rooms have done.

One of the secrets to a timeless look is something I can't emphasize enough: a personal point of view. Billy never worried about what was in or out. He decorated with what he loved, even if it was something un-trendy like wall-to-wall carpeting, which he felt unified his little apartment. He constantly underscored the importance of livability. "If a hostess gives you a look as if you shouldn't sit in a chair, it should go," he would say.

Billy had opinions. He had distinctive likes and dislikes. And by sharing them he taught us about taste, but more importantly, he gave us courage, the courage to follow our own eyes and express our own personalities. "Anyone can produce a perfectly tasteful, stuffed shirt of a room," he wrote. "All you have to do is follow the rules. Anyone can hang an Impressionist and guarantee safe applause. But to get a room that sizzles with personality, you've got to take risks."

Billy did take risks. And he made mistakes. He'd re-cover chairs at his own expense if an idea flopped and even repaint rooms. But I think that's a very small price to pay for experimenting, for being daring enough to express a heart-felt idea. It's my hope that we will all be that courageous and decorate with an eye to the things that give us pleasure, not the things we think we *ought* to have. When we sidestep the status symbols and fill our houses with unique expressions of our taste, we're on the way to classic design that will be just as vital tomorrow as today.■

JoAnn Barwick

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ON DECORATING & DESIGN

"THINK ABOUT LIGHTING AS THREE ZONES WITHIN A ROOM: ABOVE YOUR HEAD, AT EYE LEVEL AND BELOW THE KNEES"

By JOHN F. SALADINO

Lighting is the most elusive part of interior design and architecture. It is difficult to explain even from a technical standpoint and therefore difficult to calculate on paper.

What happens with residential design is that someone will spend the good part of a year and a small fortune decorating the living room and then, two weeks prior to the great unveiling, go out and buy lamps. But that only provides one level of lighting, what I call work light, basically light to read by.

There are three spheres of lighting. Ambient light illumines the interior, that is the architecture, and makes one aware of the shape and dimensions of a space. Work light is the light you read and sew by and allows you to see the titles on your books or the knobs on your stereo. The third type is art light—built-in concealed lights in the ceiling that bathe paintings with a specific kind of illumination, or the can of up-lighting hidden behind a plant to cast wonderful lacy shadows on the ceiling and walls. It can also be candles on the dining room table.

What I seek in the design of ambient lighting is ethereal, if not spiritual quality. Lighting should never confront you; it should be hidden and beautifully orchestrated. The first task in designing a lighting plan is to conceal the source of light. You don't want to give away all your tricks!

If your taste is modern, you can rely on ceiling down-lights and mask the bulbs with Fresnel lenses, or you can conceal lighting in coves and behind moldings. If you're a traditionalist, I would suggest wall sconces.

When I design lighting I try to imitate nature. Imagine a full moonlit night in a park, the soft illumination of the trees, the dark ground around a glistening pond. The light is pervasive. It comes alive in the upside-down reflection of the water. How to translate that? Say you have a highly waxed floor in your living room or entrance hall and a plant in a beautiful terra-cotta pot or a marble urn or copper bucket. If you conceal a light behind the plant, at night you will see leaf patterns upside down in the blurred reflection of the waxed floor. These patterns, the lace effect of shadows playing across the floors and walls, will begin to duplicate what happens on a moonlit night when the trees are in full leaf.



Sandblasted glass cylinders designed by Mr. Saladino diffuse light and contribute to this room's ethereal mood

NORMAN McGRATH

With work light, you have to come to an early decision: Do you want to celebrate the lamps or not? Are they very beautiful? I happen to be a non-lamp person, so I use the simplest I can find. When I design lamps, they tend to be simple glass cylinders with silver transparent cord and white translucent paper shades.

Most people make the mistake of thinking that good lighting has to do with quantity, rather than quality, particularly in the kitchen. You want light on the work surface, not on your head! When you stand in a kitchen with massive amounts of ceiling light, shadows are cast on the very counter where you're working. I tell people to keep the ceiling lighting in check and put a lot more light under the wall cabinets. For this I am fond of Lucifer light, a low-voltage incandescent linear light system. It's ordered by the linear foot and has tiny individual lamps that run end to end. (Use a one-inch lambrequin under the cabinets to conceal the light.) I am impressed with the new color-corrected Philips Ultralume 5000 bulbs, although I wouldn't use them in my home.

Back to the difference between quality and quantity of light. You should know that the brighter the bulb and the higher the wattage, the harsher the light. Instead of using a 75-watt bulb, you'd do better to put in three 25-watt bulbs. They will provide a softer cast. And the color of the lampshade is very important! I prefer translucent white or ivory shades rather than opaque for an ethereal effect and a more gentle light. I especially like onion-skin paper shades and beige craft paper shades. Opaque shades are best when they are the color of the lamp base.

To design lighting within your home is to create a miniature theater and to be the conductor of your own orchestra. The light should not necessarily be brightest at night. In fact, you might want the light to be brightest on an overcast, rainy afternoon. At nighttime, if the dimmer were up all the way it would be vulgar. That's because you don't have the outside light for balance. So when nighttime comes we turn the lights down in our home.

Think about lighting as three zones within a room: above your head, at eye level and below the knees. For instance, if

(Continued on page 19)

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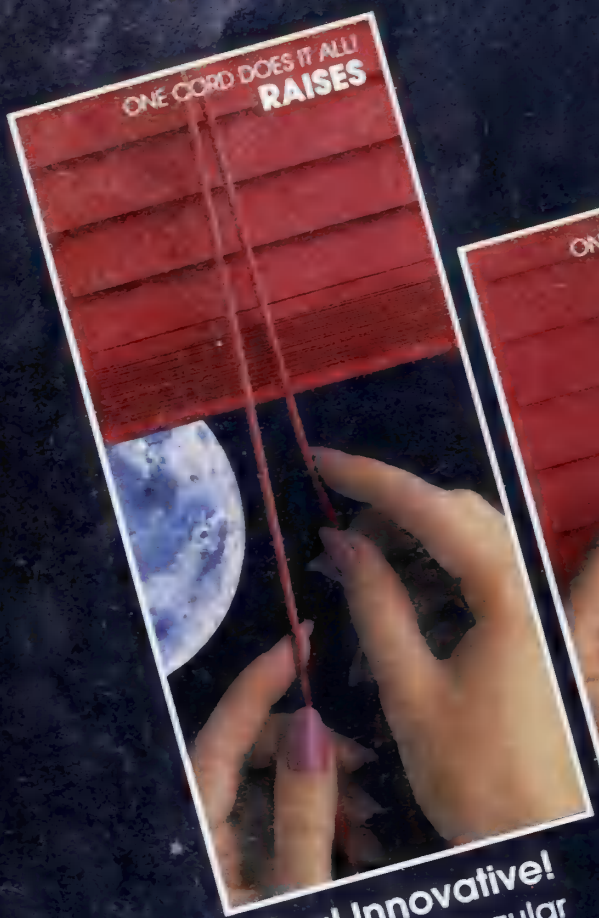
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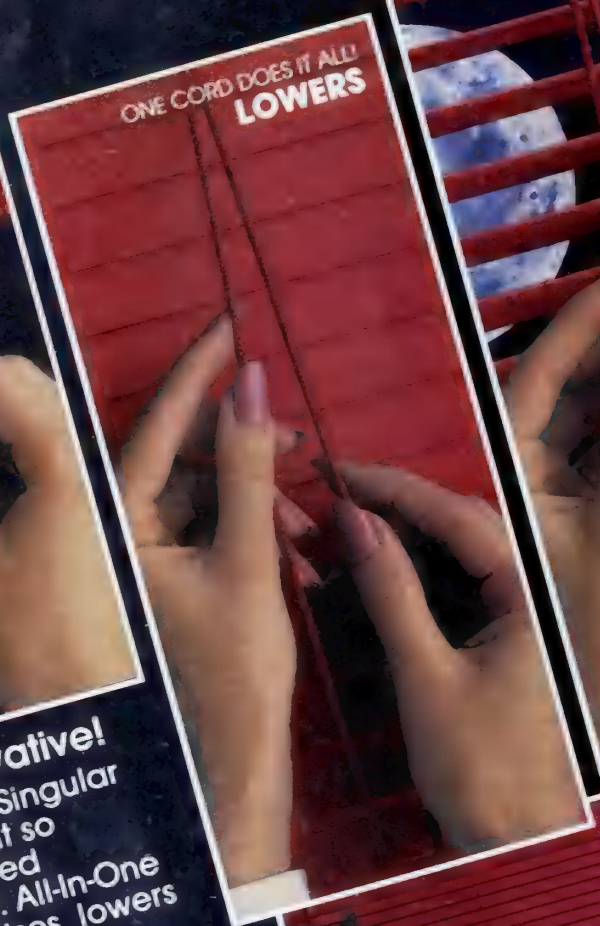
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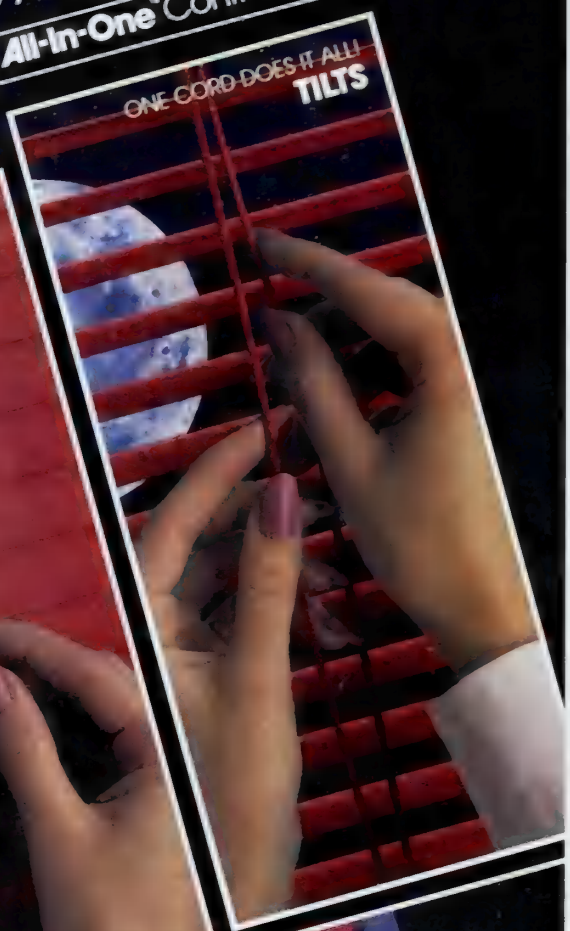
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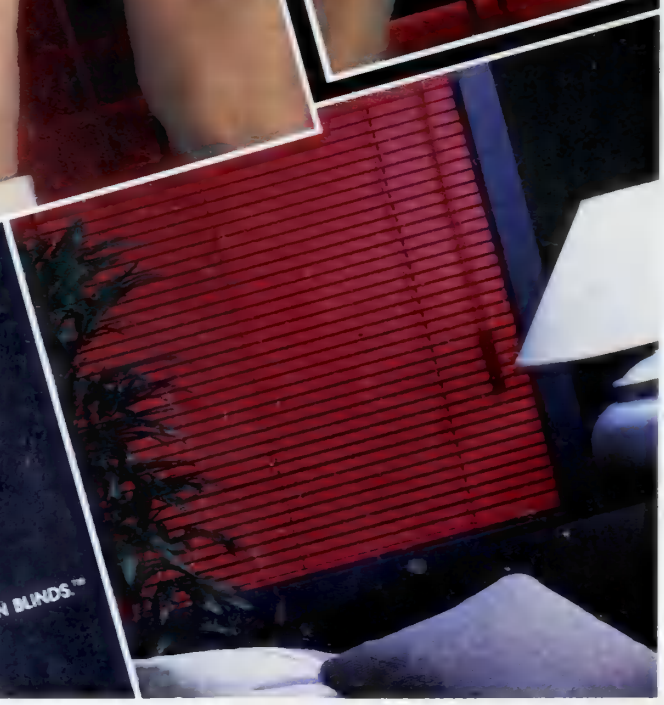
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DECORATING & DESIGN

Continued from page 15

you're fortunate enough to have a spiral staircase you can tuck a little anonymous light fixture under it. At night the light will create the illusion of the staircase floating. There should be light on a painting, either from the ceiling or mounted on the back of the frame. Candles, whether votive or tapers, make the evening more romantic and ceremonial. They don't have to be at eye level either. Votive candles are wonderful placed on silver trays on low tables. I had a client who lived in an apartment with a fireplace whose flue had been sealed, and she put votive candles of different sizes in the fireplace.

I like two kinds of light on the dining table. In our home we put votive candles on the table, usually one in front of each place setting. And then we use very exaggerated candlesticks with the tallest candles I can find—15 to 18 inches high. The candles are very theatrical, and the source of the flame (which can be an irritant) is above your head. If you like lower candles, use tiny shades. And finally, we use ceiling down-lights, at a very low point on the dimmer, to give the whole table top a soft even glow. For chandeliers in period rooms, my choice of bulbs would be the hand-blown Belgian type, which have candle-size sockets, as opposed to the standard Edison base. I would either keep the dimmer very low to avoid a harsh light or use small shades. I'd rather use candlelight to provide most of the dinner light with the chandelier as a moment of ceremony.

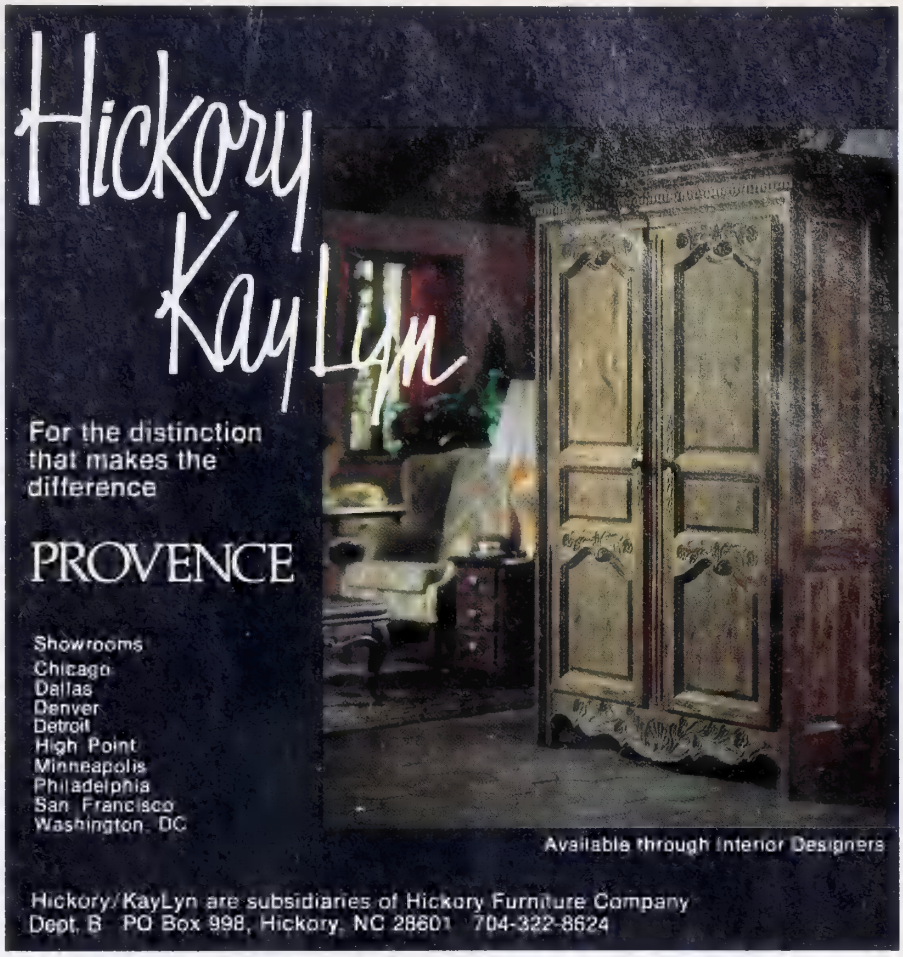
As for candle colors, I only like shades of white and neutral. However, for very formal evenings, we use black candles in silver sticks. There are times I suppose when you could use colored candles, although I have never found out when! Even at Christmas they always look to me like crayons gone mad!

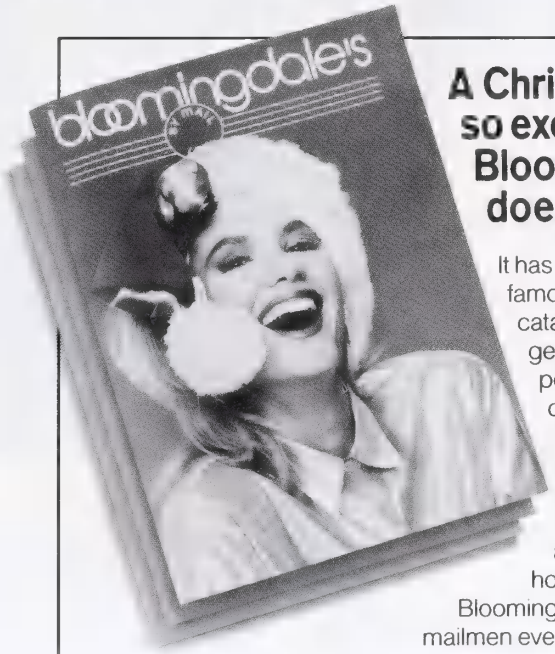
Halogen lighting is not appropriate in a residence. The light is too hot and unforgiving. If you want that kind of lighting, conceal it inside your medicine cabinet.

The best kind of lighting, of course, is natural, so it's ideal if you can put a makeup table directly at a window and position a mirror with stand in front of the glass.

In a bathroom I surround the person with light. I set the sink in a niche. The flanking walls are sandblasted panels of glass backed by thin sheets of white glass with incandescent frosted bulbs behind them. The ceiling over the sink should have a light.

(Continued on page 154)





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REMODELERS' PARADISE

A treasure trove of products, representing top design beauty and efficiency, is heading for stores in time for *your* fall spruce-up



Suedetones from American Olean bring a softness to walls, countertops and backsplashes. Ceramic tiles come in 12 colors; three are shown *(above)*, top to bottom: Cadet Blue, Seacliff, Mauve Mist. Suedetones are available in 4¼- and 6-inch squares, in a 4¼-inch octagon with 1⅜-inch squares and in sheets for easy installation.



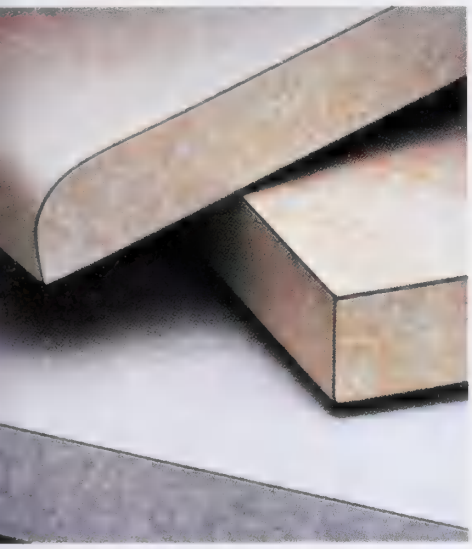
Monogram built-in appliances from General Electric *(left)* bring a new smooth look to kitchen design. Shown here, from left: 42-inch-wide refrigerator, electronic dishwasher, induction cooktop (with white tempered glass surface) and double wall ovens, all in Milano White. Black is also available, as are trim kit options.



The built-up cornice molding *(left)* comprises an egg-and-dart ceiling crown at the top and an egg-and-dart chair-rail molding at the bottom. These are two of 14 molding patterns in poplar from Ornamental Mouldings Limited. Dentil-style molding in the center is one of the firm's custom designs.



Sunburst, a dramatic new exterior trim element *(left)*, is one of five over-door ornaments from Focal Point Inc. Available in four widths—up to 40 inches—it's framed in casing to match standard 2-inch brick molding.



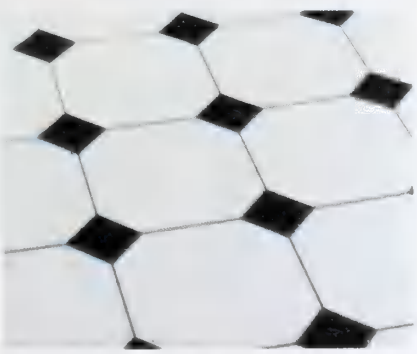
Leather look is a new plastic laminate from Wilsonart®. Here *(left)* is the Tannery Group, top to bottom: Beige Pampas, Peach Pampas and Grey Pampas. In addition to solids, Wilsonart® offers choice wood grains, stonelike surfaces and abstract patterns.



Elliptical transom adds a little romance to the two-panel wood door with removable wood grilles *(above)* from The Atrium Door & Window Corp. The new transom, available in seven widths from 4 to 9 feet, comes with beveled leaded glass.■

Space-saving "Venus" sink in Asterite from Villeroy & Boch comes in three colors including Perle *(below)*. At 21 by 40 inches, it's designed for tight corners and includes sauce strainer and a bowl-in-bowl. A cutting board (not shown) is optional.





Allusions is the name of a sleek new collection of vinyl flooring from Mannington Mills, Inc. Among the seven patterns is "Brisbane" *(above)* in Ebony with Gray Pearl. All come in 6- and 12-foot widths and a practical no-wax finish.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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FROM THORNHILL FARM

"Heritage shows, and Tom is a natural cook....I hope his culinary fever will continue normally at about 350 degrees, every evening."



MARCUS TULLIS

By DEE HARDIE

My friend Betty, who knows much more about finance and fashion than I do, recently told me that when the stock market goes up, so do skirts. And when the stock market goes down, hemlines plummet. That's not the way it is at Thornhill Farm. I'm not too handy with a needle, and besides, if you live in the country who cares?

I have my own fashion theory. I think fashion is one big circle. What was, always comes back, eventually. Style is simply a matter of revival and revision. You just have to keep those clothes in the closet long enough. Dressing yourself is like dressing your house, trying to find out what looks best and is comfortable. I must admit I've made mistakes, thinking I'm younger than I am. But then those Laura Ashleys I thought were for me look wonderful on our daughters Louise and Beth.

The stock market does, however, influence my husband Tom's life-style. Any high rise on Wall Street, I've noticed, changes his behavior considerably. When the stock market leaps, Tom spends *much* more time in the kitchen, happily cooking away, his white chef's hat, or "toque blanche" as he calls it, high on his head. And when the market falls, he's deep in his basement office poring over those books.

These days he's on a cooking spree. Maybe, even more than the market, it's because he's finally retired. And he's doing just what he wants to do, stirring things up at home. I'm not complaining. I like him around the house, working away in the kitchen. It gives me more time to write, to garden, and I enjoy watching his evening culinary jigs around the kitchen trying to find the right pot, the right pan.

In a way I think he is beginning to appreciate me a little more. Just the other night he asked, "How did you write a book and cook as well?" I just smiled. He's forgotten, fortunately, all those endless dinners that came prepared in a pouch.

Tom's mother, from New Orleans, was a wonderful cook, spending *days* making her Creole gumbo, while my mother, from Boston, merely soaked her beans overnight for those baked bean suppers. Heritage shows, and Tom is a natural cook.

He and his cookbook, usually one by his French friend Simone Beck, go to market and come back *hours* later. Slowly he's learning the geography of our local supermarket, but what he often forgets is what we already have. I keep finding small boxes of garlic, and in the spice cabinet there are now three jars of arrowroot, an obscure condiment *I* seem to use about once a year. But I'm still not complaining. I hope his culinary fever will continue normally at about 350 degrees, every evening.

Since our pear tree is now festooned with fruit, Tom is making a dessert he had on his last business trip to Renaix, Belgium. It's known there as "Poires Hélène," but we have changed its name as Tom has added his touches.■

Poires Thornhill

6 pears, 3 cups water, 1 cup sugar, 2 teaspoons vanilla extract, 1 pint each vanilla and chocolate ice cream, whipped cream, grated unsweetened chocolate.

Peel, core and halve pears. In a pot bring water and sugar to a simmer. Add pears; simmer 10 minutes. Add vanilla; cool pears in syrup. Drain pears, then fill center of six halves with chocolate ice cream, the others with vanilla. Top with whipped cream and chocolate. Serves 6.

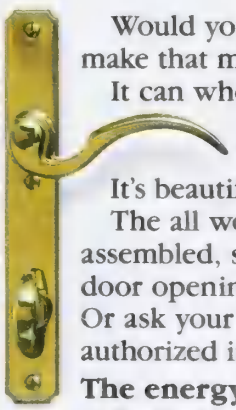
Lenox.



The Peony Vase of the Ch'ing Emperor,
shown much smaller than actual height of 10¼".



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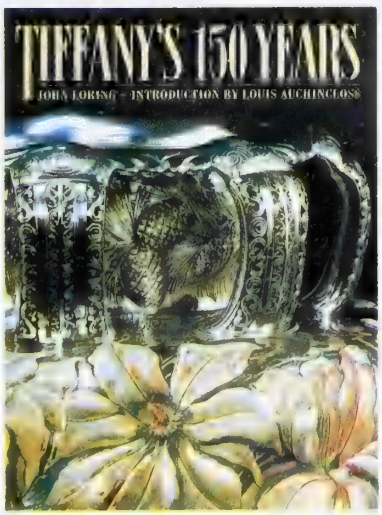


STAR INTRODUCTIONS

Among the hits at the recent High Point, NC, furniture market were these finely crafted Russian Empire reproductions by John Widdicomb Co. (chairs, $1,550 each; secretaire, $7,950) plus Baker Furniture's 29½-inch-wide butler's tray table that expands to 89 inches ($1,500). Trends to watch: Tapestry is the big news in fabric; metal furniture (at The Lane Co. and Swaim Designs) offers a handsome tribute to Diego Giacometti; chaises and ottomans are hot, as is rattan in Victorian and even Deco shapes.

ALL THAT GLITTERS

Tiffany & Co.'s 150th anniversary this month has inspired splendid museum exhibits and gala events around the country as well as this lavishly illustrated history by John Loring, edited by Jacqueline Onassis (Doubleday, $50). Museums in five cities will mount exhibits of more Tiffany designs, with the Museum of Fine Arts, Boston, featuring the famous silver, and the Field Museum of Natural History in Chicago concentrating on gems and jewelry. For a complete listing, including NYC, Houston and San Francisco, see Product Information.





WILLIAM P. STEELE

DISCOVERIES

What was news-making at Kips Bay, the premier decorator show house? For starters, Mario Buatta's florist, Helena Lehane, who says "my philosophy is 'lots of' when it comes to bouquets." Still a bit of a New York secret, Ms. Lehane can be reached at (212) 888-7763. • Painted finishes abounded—most noteworthy was the red striated wall in Southport Design's dining room. It was treated to a second finish—stenciled-on burgundy leaves—so it resembled rich antique wallpaper. • This year's hot color: green, the leaf-motif of *six* show house rooms. • A new horizon for pattern: ceilings, treated to trompe l'oeil vistas or architectural wallpaper.

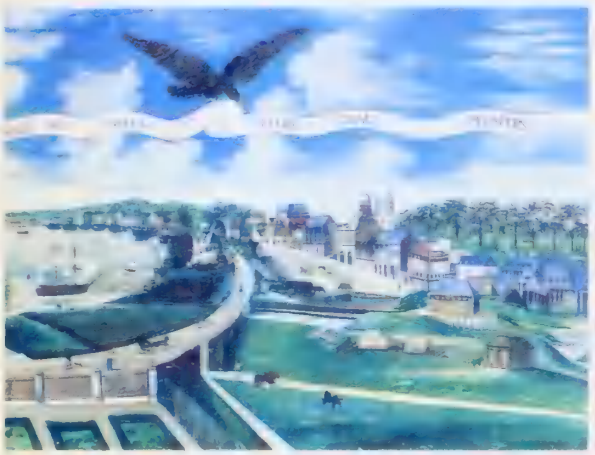
SHADES OF ESPRIT

From the folks who brought us spirited clothing—a new collection for bed and bath. Marketed by WestPoint Pepperell, the cotton Esprit designs are freshly colored and coordinated, as in these double-size beach towels and laundry sacks. A departure from the firm's hot-color image, this group is based on the premise that most Esprit fans want peaceful environments, easy-to-mix patterns.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



NOT TO BE MISSED



CHICAGO HISTORICAL SOCIETY

COMING ATTRACTIONS

What is American style? The lavish new exhibit "We the People: Creating a New Nation" charts the answer from 1765 to 1820 through samplers, furniture, art (above, a view of New Orleans), at the Chicago Historical Society, from Sept. 12. ▪ Two good reasons to visit the National Gallery of Art in Washington, DC: shows of works by William Merritt Chase and Berthe Morisot, Sept. 6 to Nov. 29. ▪ Don't miss the Chicago International New Art Forms Exposition, a show and sale of 20th-century decorative arts, Sept. 18 to 21.



ELIZABETH HATHON

SHOPPING AROUND

The latest flowering of Ronaldo Maia's talent: his brushed stainless-steel half-circle flower holder, $75, that turns even a few blooms into a striking arrangement. It's also available in antiqued brass or copper. ▪ Shaker-inspired furniture stars in Yield House's new mail-order catalog, which includes revivals of unusual designs such as a graceful coat tree, $49 unfinished. ▪ If you long for stenciled walls but are shy about painting, don't miss Gear's new wallpapers that look hand-stenciled.



LEIGHTON MILLER

WHAT'S BREWING NOW

A race-car driver turned ceramist, Uko Morita has given sleek new lines to the drip coffee maker, $85 *(left)*. It takes a standard flat filter and makes four cups. Tea pot, $65. ▪ Shaped like our old friend R2-D2, Rowenta's handsome new espresso/cappuccino maker is a space-saving nine inches high; in black and white plastic, $90. ▪ The best way to keep drip coffee hot: Crown Corning's Madison Avenue thermal server, $23.



LARRY RUSACCA

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HOT SOURCES

If you're looking for the perfect media center, hurry to Urban Bob-Kat, 130 Spring St., NYC 10012. Owners Bob and Kathy Flora will draw up an innovative architectural piece. Some of their signature designs *(left)* include the Athens cabinet, $4,600; chaise, $1,850; rug, $1,200; end table, $450. ▪ For those in a family way, Laura Ashley has created a little bit of heaven—it's a new chain of Mother & Child shops with crib quilts, alphabet wallpaper and baby clothes. The first six stores: Hartford and Stamford, CT; Short Hills, NJ; Dallas and Houston, TX; Chestnut Hill, MA. ▪ Sweet Nellie, one of our favorite haunts at 1262 Madison Ave., NYC, is now carrying willow chairs and tables dyed in eye-catching bright colors; $525 to $570.►



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PEOPLE



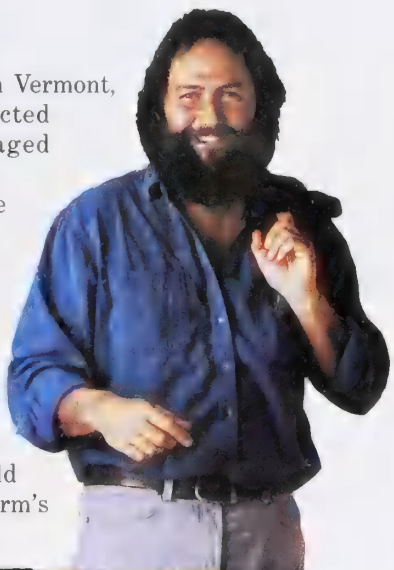
GEORGE BENNETT

CHEFS' SPECIAL

Dennis MacNeil and Karen Pickus (left, chef de cuisine and pâtissière, respectively) are serving highly innovative fare at NYC's new Restaurant Sofi. Once a spare, industrial-size space, Sofi emerged from its makeover warm and homey through the talents of interior designers John Stedila and Timothy Button. Tapestries, wicker, rich floral fabrics plus Jane Thurn's *faux*-marble tables, sponge-glazed walls and still lifes achieved the "sophisticated country" look co-owners Robert Baker and Richard Lavin sought. Restaurant Sofi, 102 Fifth Ave.; (212) 463-8888.

SAVING PAYS OFF

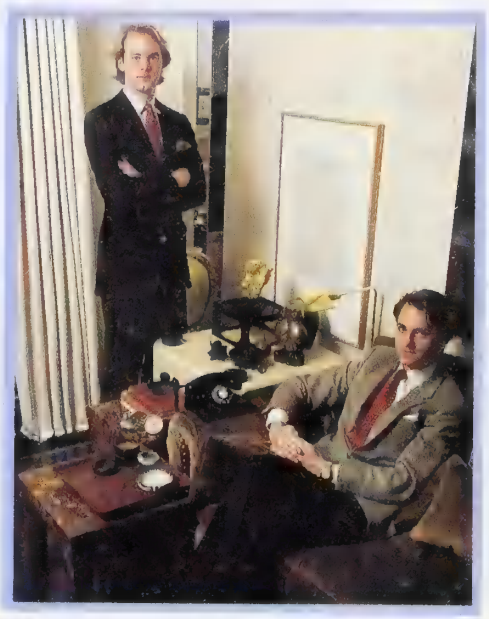
When he wasn't busy farming in Vermont, Stephen Israel *(right)* collected architectural elements salvaged from old buildings. His one-man effort to save the best from the wrecker's ball has become the Great American Salvage Co., now six showrooms strong and jammed with restored treasures. An 18-foot stained-glass dome, anyone? Other items such as vintage doors and porch columns *(below)* suit the country-wide passion for authentic old details crafted to last. For the firm's newsletter, call (212) 505-0070.





COLE RIGGS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



GEORGE BENNETT

TOM AND JEFF

"This is the way we choose to do a modern room," says Jeff Bilhuber *(above, at left)*, who with partner Tom Scheerer earned raves at the recent Kips Bay Boys' Club Decorator Show House—their first. "We constantly try to explore, like doing an avant-garde play," says Mr. Bilhuber. And the tough New York critics like the results. The young team performed magic with a tiny space, generous loans and a modest budget ($10,000). They play on contrast and texture: an 18th-century gilded chair against a super-deep sofa in linen velvet and cotton satin drapes. Mirrored panels in each corner, bark-papered walls and glossy vinyl floor add up to a new interpretation of urbane style in the Bilhuber Inc. manner; 19 E. 65th St., NYC. ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

Collectors are the first...

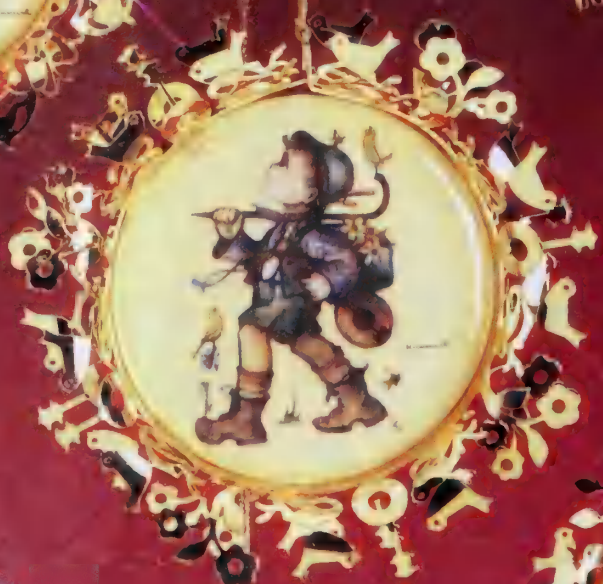
Hummel Gold Christmas Ornament Collection



Sunny Weather



Chick Girl



The Runaway



Apple Tree Boy



Telling Her Secret

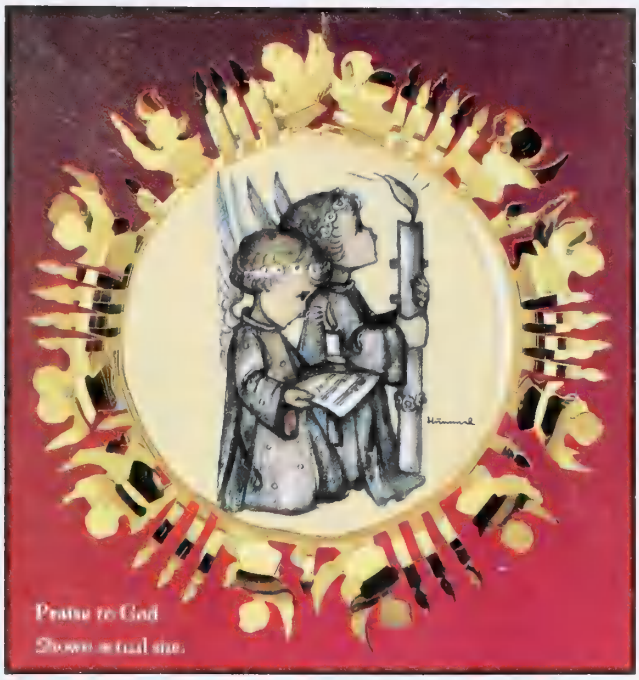
- 24kt gold finish frames.
- Hummel paintings in full color.
- Each ornament hallmarked, dated and registered.
- Hummel art on both sides.

Ornaments shown actual size.

The world's first collection of Hummel Christmas Ornaments, available exclusively from The Christmas Ornament Collectors Club.

Authentic Hummel

Behold the magic of Sister M.I. Hummel–appearing for the first time *anywhere in the world* in a collection of heirloom Christmas ornaments. Now, you can own a glorious, gleaming array of Hummel ornaments–a heart-warming way to trim your tree and make the holidays come alive with color and cheer! They are available exclusively from The Christmas Ornament Collectors Club – they will not be sold in stores. This limited availability makes the ornaments even more important and highly desirable!



The beloved art of Sister Hummel so perfect for the holiday season!

The purpose of Sister Hummel's art is simple and sincere; to cheer the hearts of millions! Her children are famous around the world – universally cherished for their rosy cheeks, angelic smiles, and colorful Old World costumes. There couldn't be a better way to heighten the happiness of the holidays.

The most popular Hummel paintings of all time!

The very convent in Bavaria where Sister Hummel created her beloved art participated in the development of this collection. The paintings are Hummel's most popular, most charming and enduring works. Now they can be displayed on your tree!

Each painting will be lithographed in full color and laminated for protection and beauty. The Hummel painting will appear on both sides of the ornament, so you can see the artwork from any direction.

Unique filigreed frames finished in 24kt gold

Each ornament will be unique – no two are alike. Each frame will be individually filigreed to match the theme of the painting and enhance its beauty. Notice the delicate angels and candles on the frame of the *Praise to God* ornament and the fanciful baby chickens featured on the frame of the *Chick Girl* ornament.

Each individual frame will be finished with a full 2.5 micro-inches of gleaming 24kt gold. And each ornament will come with a graceful golden cord for trimming your tree.

Reserve today at a favorable price

As a subscriber to this exclusive collection, you will receive an ornament each month. Your original issue price of just $16.50 per ornament is guaranteed for all thirty-six ornaments in the collection, and you will be billed with each shipment or, you may charge each ornament, as shipped, to VISA or MasterCard.

Each ornament will be individually hallmarked, dated and registered. In addition, a fascinating narrative about the Hummel painting will accompany each ornament. An attractive chest will also be furnished at no extra charge so you can store and protect your collection. Your children, grandchildren, and their children will enjoy the magic of these cherished ornaments. Like Christmas itself, this glorious Hummel art will live forever!

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Please respond promptly.

Please accept my reservation to *The First Hummel Gold Christmas Ornament Collection*, a collection of thirty-six Christmas ornaments, featuring the artwork of Sister M.I. Hummel displayed in gleaming 24kt gold finish frames. The cost of each ornament is just $16.50*.

I need send no money now. I understand that I will receive one ornament per month. Any ornament that I am not satisfied with may be returned within thirty days for a replacement or refund, and this subscription may be cancelled by either party at any time.

*Plus $1.50 for shipping and handling.

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☐ Check here if you want each ornament charged to your:
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Credit Card Number Expiration Date

Signature _____

Allow 8-12 weeks after payment for initial shipment Z-351

TO MASTER THE ART OF PAINTED FINISHING IS TO LEARN AGE-OLD TECHNIQUES THAT ARE IN VOGUE ONCE AGAIN



Meg Shay, a student of The Finishing School, applies serpentine marbleizing, an innovation of the school's director, Ina Marx.

Going to finishing school these days can mean attending a workshop with students who have paint rather than pedigree in common. And instead of learning social graces, you'll learn a vocation that could lead to self-employment or, at the very least, self-gratification. And you'll learn a new language that's more about technique than elocution.

The language includes *faux* and trompe l'oeil, glazing, graining, dragging and marbleizing. The tools: flogging brushes, paint combs, sponges, putty, cheesecloth, feathers, masking tape and a credit card—for other than charging. But more on that subject later.

Examples of painted finishes are turning up everywhere, as decorators, architects and house painters' tastes run to striated or stone-patterned walls instead of the solid-colored varieties. From show houses to restaurants to rest rooms, decorative painted finishes are being applied with a fervor. In many instances, these treatments are not meant as mere cosmetics to disguise blemished surfaces. In fact, the art of transforming with a painted finish requires the craft of expert preparation, both of which are emphasized in a teaching process based on age-old techniques.

Although painted decoration is a new rage in America, it predates every historical building in this country. Ancient Egypt's Third and Fourth Dynasties produced realistic fake graining and painted, gilded and stenciled furniture. The Romans invented fresco decoration, the application of lime-resistant colors to wet lime plaster. The vogue in 18th-century France, painted finishes also turned up in many great houses in Britain. Will future archaeologists find traces of such alchemy when 20th-century America becomes old history? That obviously remains to be seen. Meanwhile many a painter is changing the face of walls as we've known them. And many a finishing school is benefiting from the growing demand for accomplished painters to fulfill clients' decorating needs.

Doyenne of painted finishes, the late Isabel O'Neil opened her prestigious New York workshop in 1955. Once favored by Park Avenue ladies, the studio now attracts a more diverse group of students from all corners of the country, and its curriculum also reflects change. While The Isabel O'Neil Foundation still upholds strict Renaissance methods, it has become more flexible in this age of quickie courses and demanding work schedules. For example, a two-week accelerated course (from 9 A.M. to 6 or 7 P.M., Monday through Friday), which includes the basics plus the first special skill, is available for those who can't manage the requisite basic course (seven three-hour sessions, one per week). After the basics are learned, a student may enroll in a sequence of numerous specialties that require from two half days (varnishing) up to 16 weeks (*faux bois*—imitation of wood grains and marquetry inlay).

Among the O'Neil legacies is *The Art of the Painted Finish for Furniture & Decoration* (Wm. Morrow), a descriptive tome on the processes she mastered and demanded of students. However, these disciplines are best learned in the workshop under the guidance of a master teacher. A handful of Isabel O'Neil graduates has achieved the grade of master, and only one has been designated master restorer—Ina Brosseau Marx, who has inherited her mantle.

However, Mrs. Marx is of a different school, both in name and in philosophy. With her husband, Allen, a business executive turned star pupil, she runs The Finishing School Inc. in Great Neck, NY, where classes are confined to one-day sessions and students are jet-propelled into learning. If Mrs. Marx's energy and enthusiasm could be translated into kilowatts, she could probably light up the whole of New York.

"We're dealing with your brain today," she announces over bagels and cream cheese to the dozen students gathered for a day of glazing. And because she believes the best route to the brain is through the eye and the stomach, she alternately performs and feeds. "We pamper our students," says Mrs. Marx, who breaks mid-morning for carrots and mid-afternoon for energy-boosting nuts. Part of the morning's business, after a slide show with Mr. Marx at the controls of a projector and his wife pointing out the techniques covered, is to order lunch—either salad or Chinese, no MSG, thank you.

"Please order soup even if you don't want it, because we need the containers for brushes," says teacher. About the credit card mentioned earlier—it turns out to be an invaluable tool in smoothing down the masking tape required for most techniques. Come 12:30, ready or not, everyone is hustled away from the boards into an adjoining room for lunch and a question-and-answer discussion which may clarify the morning's work or address professional concerns, such as how to set prices. By day's end, about 6:30, exhilarated albeit exhausted students of an international variety depart, toting six to eight boards. Remarkable results of brain power and superb coaching, the work is each student's prototype for specific techniques. Everyone is also furnished with printed instructions and color charts indicating base coats and glazes used in class exercises.

A veteran of four Finishing School day courses, Deborah Beaulieu does Ina Marx proud. "Excellent work," said teacher of

(Continued on page 40)

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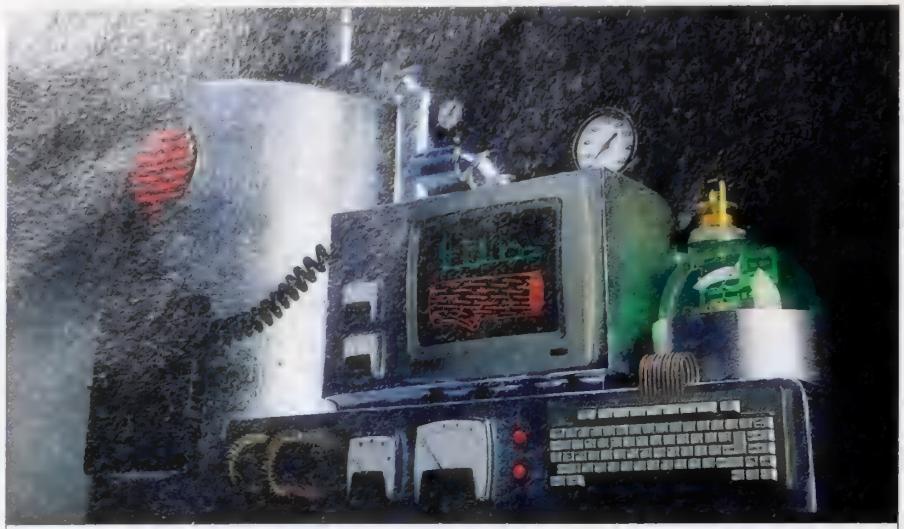


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DECORATIVE ARTS

Continued from page 38

her pupil's country-grained work applied to Salvation Army frames. With putty and feather, Ms. Beaulieu transformed humble wood into rich pattern with burnished tones reminiscent of a well-preserved antique. She also marbleized the hearth of her fireplace (HB, April 1987, page 89), a technique adapted from one of her classes. An HB decorating editor, Ms. Beaulieu likens the course to a runaway train: "You just jump on board and go with it!"

Though the pace is swift, the bond formed between teacher and student endures. The Marxes are only a phone call away for any students in need of a conference, whether it be what to charge for a job or which colors to combine. One example of such loyalty was displayed recently at a landmark building in Washington, DC, headquarters for the National Paint and Coatings Association. A cadre of students rallied to help Ina and Allen Marx marbleize the steps, glaze walls, gild moldings and otherwise embellish the grand building—former home of a Russian ambassador, among others—with painted decoration *(page 38)*. For a schedule of daily and weekend classes, write The Finishing School, 1 Elm St., Great Neck, NY 11021.

Another master teacher, whose credentials include restoring some of Europe and the Middle East's finest buildings, is Leonard Pardon. A scholarly chap, Mr. Pardon recently launched his own school in New York, based on the extensive courses taught in his London workshop for the last three years. At The Pardon School of Specialist Decoration, the emphasis is on learning to use tools, your head, and on trial and error. "You're not here to produce masterpieces," asserts Mr. Pardon, who claims never to have a dropout despite his occasional display of impatience. "I have to push," he tells you, "otherwise no one does anything!" Courses here run from one month to four months, Monday to Friday, 9:30 A.M. to 4:00 P.M., with a break for bag lunches from home. A new addition to the Pardon enterprise will be a series of 10 videocassettes covering all the techniques with the man himself on screen taking you through the paces, sans critical appraisal. The Pardon School is located at 312 E. 95th St., NYC 10028.

Teaching by video is also an adjunct of The Day Studio Workshop, Inc., whose name is derived from the director, not class length. JoAnne C. Day's San Francisco school offers one- to three-week work-

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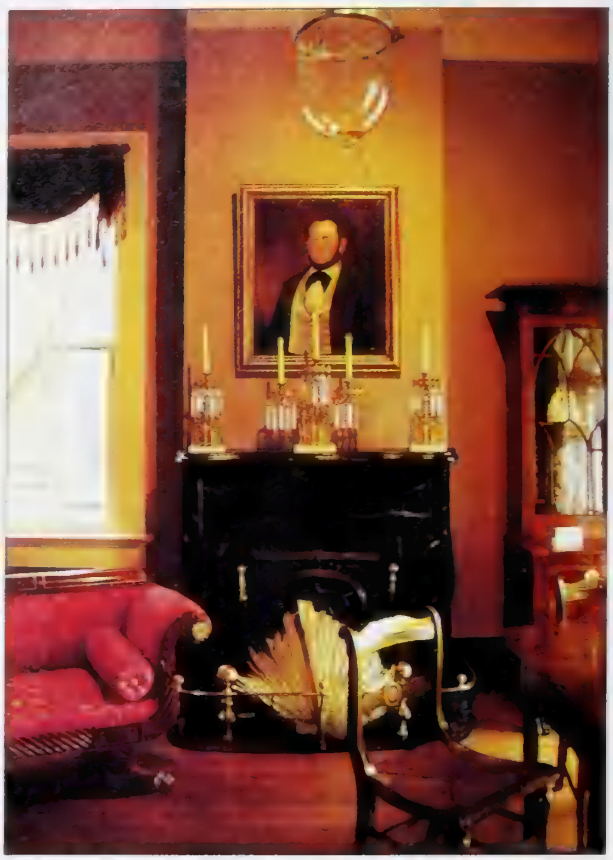
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HB/9/87

THE ANTIQUES SHOPS OF NEW ORLEANS ARE TO COLLECTORS WHAT THE RESTAURANTS ARE TO FOOD LOVERS

Have you ever met anyone just back from New Orleans, or on the way there, who did *not* want to talk about food—to discuss the virtues of Antoine's versus Galatoire's or to share the secret of some out-of-the-way place where the "natives" love to go? In fact, the restaurants of New Orleans are written about so frequently and so exhaustively that there is hardly an American alive who can't name at least one or two. And yet the antiques shops, comparable to the restaurants in quality if not in quantity, are far less well known and are rarely scrutinized so closely. Royal Street is famous for antiques in a general way, but the names of individual shops like Lucullus, Didier Inc. and Henry Stern are hardly household words as are K-Paul's and Antoine's. Perhaps some day they will be, for the shops of the Crescent City are to collectors and budding antiquarians what the restaurants are to food lovers—wonderfully seductive places with enough glorious armoires, Empire chairs, Louis Philippe mirrors, chandeliers and fine porcelains to dream about for years.



EDGAR DE EVIA

At Didier Inc. on Magazine Street, where American antiques date from 1800 to 1850, palmetto leaves decorate fireplaces in summer.

So rich in antiques shops is New Orleans that the Yellow Pages lists over 200. Although many of these are obviously junk shops or second-hand furniture stores pretending to be something finer, it is still a staggering number for a city of half a million. Happily for the visitor with limited time to shop—or to browse—the most enticing shops are grouped along three streets: Royal, Chartres (which runs parallel to Royal in the French Quarter) and Magazine (which forms the western boundary of the Garden District). There are dealers on St. Charles Avenue, in the shopping malls around town and in the suburbs, but if you cover these three streets you will have seen the best. The shops in the French Quarter are all within easy walking distance of each other, and you can see Chartres and Royal in a morning or afternoon each. Even on Magazine Street, which stretches for six miles, the most interesting places are grouped conveniently in clusters.

CHARTRES STREET

If you are looking for atmosphere as well as antiques, begin on Chartres Street (pronounced Charters). As you walk along under the overhanging balconies, past stucco buildings with shutters of soft blue and green, catching glimpses here and there of interior courtyards, you will feel as if you have traveled to another country—or even another century. Some buildings on Chartres were built by the Spanish, and although the antiques shops are not *that* old, the street does have a venerable history as a dealers' enclave. Susan Schoen (218 Chartres) and Whisnant Galleries (222 Chartres) have been on the street for 12 and 14 years respectively. And just in the past five years four new shops (this includes Patout Antiques on nearby St. Philip Street) have opened. Each is as different from the other—and from the older places—as the Ursuline Convent and the Beauregard House are from the Spanish buildings. Of this new generation **Lucullus** (610 Chartres) is perhaps the most extraordinary, not only because everything in the shop relates to eating, drinking and cooking, but also because owner Patrick Dunne has a splendid eye for mixing periods of furniture, china and silverware. In fact, this is a shop where you can learn as much about decorating as about craftsmanship and beautiful wood. For example, when Mr. Dunne surrounds a Georgian table with Swedish Empire chairs he arranges the table with a dessert service in apple green to match the color of the silk chair seats. Another table—set quite elaborately in the Victorian manner—had a lace-edged linen cloth swirled around a Georgian epergne. While the front room is given over to tables, chairs, buffets, mirrors, paintings and anything you might want for a dining room (hungry tourists occasionally mistake it for a very elegant restaurant and wander in), the back room is decorated like an old-fashioned kitchen with esoteric 18th- and 19th-century cooking gadgets. Mr. Dunne often sells the brightly polished brass colanders, clock-jacks (for turning a spit) and coffee mills to historic house museums. Items in the shop range from $50 to $50,000. Although everything

(Continued on page 44)



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TRAVEL:
NEW ORLEANS ANTIQUES

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in both rooms is arranged without crowding, it is impossible to take it all in at once. Go early in your New Orleans visit so you will have time to return!

Charles Cooper (834 Chartres) is another shop so full of visual riches that the eye can hardly absorb it all. In two medium-size rooms Mr. Cooper has crammed enough treasures to fill three ordinary shops—and has arranged them all so beautifully that even a staunch minimalist might be converted to a different kind of decorating. Mr. Cooper has a splendid collection from several centuries and countries, ranging from a Louis XIII chair to Viennese dessert plates with a lusciously colored Art Deco design. You might see an 18th-century prie-dieu that converts to a chair ($1,200), English fruitwood chairs ($850 for four), mother-of-pearl-handled knives and forks, and a 64-piece set of Chamberlain ironstone with a Greek key design in deep red, blue and mustard. If Mr. Cooper can be said to have a specialty it is his marvelous pillows, some covered with pieces of antique textiles, some with new linen that looks mellowed with age ($150 to $500), and botanical prints. He is especially fond of very early German botanicals in which the colored drawings are garlanded with ribbons ($150 to $300).

Patout Antiques (512 rue St. Philip), between Chartres and Decatur, is what we imagine all antiques shops to have been at one time—a bit dim, with a jumble of things piled on top of each other. But if you search long enough you will find buried treasure, such as stacks of Acadian coverlets in a mid-19th-century New Orleans mahogany armoire ($3,900). Made in the early part of this century, these utilitarian coverlets ($350 to $1,200) were woven in soft brown, pink and bright yellow cotton. With the exception of small items like French porcelain tea sets and picture tacks, almost everything in this shop is American. This is also one of the few good shops where you can find New Orleans and Louisiana furniture and paintings. ("New Orleans has always looked abroad—to France and England—for its furniture, and it still does," one dealer explained.) Peter Patout's Americana ranges from a 19th-century paint bucket to a New Orleans chest (circa 1850) in the style of Mallard.

Susan Schoen (218 Chartres) also finds many of her pieces in New Orleans—a beautifully simple early-Victorian armoire for $1,600 plus some signed pieces from the late 1800s when German immigrants carved heavy, ornate buffets and cupboards in neo-Elizabethan style. Mrs. Schoen also travels around England, France, Italy and this country to find pieces, and because she often buys from families or private collections she knows the story behind lots of them. Although her specialty is the 18th century, Mrs. Schoen sets no chronological limits on what she buys as long as the quality is good. It is possible to find an Art Deco bedroom set with a Frank Lloyd Wright-inspired mother-of-pearl design ($14,000) or a Pennsylvania chest-on-stand that was made before the Revolution for $27,000.

Three more shops worth a visit, although they do not specialize in furniture, are Nancy Kittay Jewels, Whisnant Galleries and MacBride Galleries. **Nancy Kittay Jewels** (617 Chartres) is a delight with its six display cases of artfully arranged jewelry, some of it from as far back as the late 1860s. The emphasis, however, is on rings, brooches and bracelets from the 1920s through the '50s. Prices begin at around $300. **Whisnant Galleries** and **MacBride Galleries** (222 and 220 Chartres) occupy adjoining spaces that appear to be the same shop. Pete Whisnant and Felix Landry III *do* have some furniture (a tiger-maple American chest, c. 1825, for $975; a New Orleans Empire armoire for $3,200), but their main interest is religious and ethnic antiques of all descriptions, such as Portuguese santos, Russian icons and African carvings. MacBride Galleries, one of the most important art dealers in New Orleans, has paintings from the late-18th and early-19th centuries.

Chartres Street also boasts one of the loveliest small hotels in the city. In fact, there can be no more exciting place for an antiques lover to stay than the Soniat House (1133 Chartres). Each room has antique furniture that reflects owners Rodney and Frances Smith's fondness for simple Empire or English styles. The mansion was built in 1830 for an upriver planter, and the Smiths have kept the rooms close to their original shape and spirit while incorporating modern comforts.

MAGAZINE STREET

Although Chartres Street looks very much as we imagine New Orleans did in the old days, Magazine Street defies such easy classifications. Some blocks of houses with lacy ironwork and two-story porches are quite typical of the city, but others, which seem to consist only of washeterias, auto parts shops and new furniture stores, could be in any town in the United States. The very patchwork quality of the street makes it important to plan an antiques venture carefully.

The *Shopper's Guide* put out by the Magazine Street Merchants Association (available at the Louisiana Office of Tourism on St. Ann Street in the Quarter and at every store on Magazine) lists many antiques dealers, addresses and phone numbers, but the map on the back gives only a vague idea of where each shop is. Rather than striking out on foot in hopes of hitting something good, it's best to start at the uptown end of the street and work your way down by car, if you have one, or by the Magazine Street bus. (A one-day boarding pass for the bus, which allows you to get on and off as often as you like, can be bought for $2.50 from the concierge desks at the Meridien and Sheraton hotels on Canal Street and the Fairmont Hotel on University Place.) If you don't have a car, take a taxi back to your hotel from Leon Irwin, which is the last shop at the downtown end of the street.

Wirth More Antiques (5723 Magazine) looks, feels and smells as if it has been transported from a small town in France. The scent of lavender dried in the sun—huge bouquets fill baskets on buffets and armoires—and a recording of Charles Aznavour may be what you notice first, but soon the whole shop comes into focus: the Brittany armoires, fruitwood chairs, farm tables, gilded Louis Philippe mirrors and pottery. "I want to show what France is like for people who can't go there," says owner Gay Wirth, who has been in business just three years but had long dreamed of selling French country pieces at prices young people can afford. For that reason she keeps her prices low, and popular pieces like Louis Philippe mirrors, Brittany armoires with their carved baskets of flowers on top and Provençal furniture don't stay around very long. Armoires range from $2,900 for a simple one from Normandy to $4,200 for a Brittany example; buffets go from $2,100 to $4,250; and Mrs. Wirth often has tables for only $400.

If you feel as though you're in France in Wirth More Antiques, at **Didier Inc.** (3439 Magazine) you will feel that you are in an American house between 1810 and 1840. The Creole double cottage, with long windows opening to a porch with square columns, was built around 1850, but all the rooms have been furnished sparely—and grandly—with pieces from the first half of the 19th century. Most of the furniture looks as if it should be in a museum, and in

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TRAVEL:
NEW ORLEANS ANTIQUES

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fact the récamier in the front parlor is almost identical to a Duncan Phyfe récamier in the Metropolitan Museum of Art. The only fine antiques dealer in New Orleans to deal exclusively in American furniture, James Didier is famous as well for ornithological prints and watercolors, especially elephant-folio Audubons. Equally fascinating is the shop itself where Mr. Didier and his partner David Wojciechowski have overseen the creation of historically accurate rooms. Hall walls have been painted to look like blocks of stone, fireplaces have been marbleized, cypress doors have been grain-painted and curtains and valances have received just as much careful attention. Be sure to note the bowling pin-shaped tassels of gilded wood on the front parlor valances and the gilded cornices above. Although many of the prices here match the quality of the pieces, some chairs, china and crystal are unexpectedly low. A pair of armless Baltimore chairs with Gothic detail are $1,400; amethyst hurricane lamps are $1,800.

Right next door to Didier Inc. is **Blackamoor Antiques, Inc.** (3433 Magazine), the true pioneer of the street. Owners Douglas Ballard and Anthony Masters, who bought this house in 1967, were the first fine antiques dealers to move to Magazine. Known throughout the city for their exceptional 18th- and 19th-century English furniture and porcelains, they also have some French 18th-century pieces. "We used to be designers," says Mr. Ballard, "and we still look for decorative flair—beautiful woods, great colors and sculptural forms." The owners have many lovely wood boxes ($250 to $1,800) and a great deal of 18th- and early-19th-century porcelain, some of which they have made into lamps, priced from $250 to $3,500. Of the furniture, William and Mary chests are particularly impressive as is a late-18th-century French walnut armoire from a house on Esplanade Avenue.

Just across the street from Didier Inc. and Blackamoor Antiques, in a pretty clapboard house painted pale blue, Jane Favrot and Anne Calhoun sell what they call **French Collectibles** (3420 Magazine). "We like the whole place to look French," says Ms. Favrot, "and only choose English pieces if they blend with the French." The clientele of the shop is mostly decorators who know they can find fine French furniture of château quality as well as unusual objects to use as accents: trumeaux (mirrors with paintings incorporated into the frames), carved wood fragments or spectacular candelabra. The owners are especially fond of old painted French pieces because they love the look of wood showing through worn paint. Mirrors range from $200 to $3,000.

About six blocks away from Didier Inc., Blackamoor and French Collectibles, but light years away in spirit, is **Charbonnet & Charbonnet, Inc. Antiques Unlimited** (2929 Magazine). The store has a seemingly unlimited supply of stripped pine tables, chairs, Irish dressers, washstands and blanket boxes from England and Ireland, where owner Millicent Charbonnet goes every six or eight weeks. Because she brings back two containers of furniture each time, with 200 to 300 pieces in each container, the store's selection is staggering. Antique Irish dressers range from $1,200 to $1,900, washstands from $195 to $450, blanket boxes from $200 to $300.

Clustered near Antiques Unlimited are some shops that deal in items too new to be called antiques but interesting if you like flea markets and 20th-century collectibles. **Magazine Arcade Antiques** (3017 Magazine) looks like many small booths with different owners, but is actually owned by Maud and Tom Deane. The range is wide—musical instruments, jewelry, picture frames—mostly from this century, some late 19th century and Victorian. **Collector Antiques** (3102 Magazine) has vintage lace curtains and bedspreads, picture frames and sewing items.

Much farther down the street, where Felicity angles into Magazine, stands a newly renovated building with a sophisticated, airy interior lit by walls of glass. Leon Irwin of **Leon Irwin Antiques & Artifacts** (1800 Magazine), who moved here from Royal Street in 1986 (and brought the glamour of that street with him), restored a small park in front of his remodeled building, creating a delightful oasis. On his first floor Mr. Irwin exhibits château-quality French provincial furniture from the 18th century—each piece as beautifully displayed as sculpture. Upstairs he has a mix of furniture and decorative objects, including English Regency and French Empire chairs and lacquered Korean wedding baskets ($225 each). Chairs in Mr. Irwin's shop range from $14,000 for a pair of fine Louis XV examples to $600 to $800 for a 60-year-old Italian reproduction. "I choose reproductions for a certain look and patina," says Mr. Irwin. "I want to know that the chair—or whatever it is—can live next to a very fine antique."

Knowing the cross streets for the shops described here makes it easier to tell the bus driver where you want to get off: Nashville Street for Wirth More Antiques; Louisiana Avenue for Didier Inc., Blackamoor Antiques and French Collectibles; 7th Street for Antiques Unlimited; for Leon Irwin get off at the last stop on Magazine Street and walk one block downtown. Of course, if you have the time it's exciting to explore much of Magazine on foot, discovering the small shops with inexpensive wares for which the street is well-known. If you find yourself between Wirth More and Didier Inc. around lunchtime you might stop at Casamento's Restaurant (4330 Magazine). This old-fashioned New Orleans restaurant is a favorite with locals and specializes in oysters and seafood. Not far from the cluster of shops at Louisiana Avenue you will find Magazine Cuisine (3242 Magazine), a new deli with sandwiches and salads to take out or to eat at one of the small tables inside the store.

ROYAL STREET

Royal Street needs little introduction. Many of the shops have been here for more than 60 years, and many visitors to New Orleans head for Royal immediately in their quest for antiques. No wonder. The handsome shops exude glamour and romance even when they are closed. In fact, there is no better place to window-shop than Royal Street at night when the old establishments are lit up inside like stage sets and the chandeliers shine in all their sparkling glory. **Waldhorn Co.** (343 Royal) is an especially beautiful building, day *or* night, but you should stand on the opposite side of the street to see to best advantage the beautifully arched doors and windows in the pale pink stucco front. Inside are some of the finest English antiques in the city, ranging chronologically from the marquetry of William and Mary pieces to the curves of English Regency.

Another handsome building is **Dixon & Dixon of Royal** (237 Royal) with its blue painted front and large-paned windows. A new addition to the street, this shop has a broad range of furniture as well as 18th- and 19th-century paintings. The interior of **Keil's Antiques, Inc.** (325 Royal), sparkles with light from chandeliers bouncing from polished brass to silver to porcelain inside glass-front cabinets. Keil's, which has three floors of furniture, small objects and art, is one of the oldest shops on the street and has faithful customers who come back to buy each time they are in New Orleans. Just a couple of doors from Keil's in the next block is **Moss Antiques** (411 Royal)

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TRAVEL:
NEW ORLEANS ANTIQUES

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where you can find anything from brass-headed walking canes to an enormous set of 19th-century French bedroom furniture with elaborate baroque carving. Nanette Keil Shapiro, an owner of **Royal Antiques Ltd.** (309 Royal), buys much of her furniture in France and England, and sells some of the English pieces to Ralph Lauren's store in New York. The Jade Room at **Manheim Galleries** (403 to 409 Royal) has one of the largest antique and archaic open-for-sale collections of jade in the world, and includes pieces from 2000 B.C. to 1825 A.D. There are also 26 other rooms full of furniture and art, mainly from the 18th century.

No trip to New Orleans would be complete without a visit to **Henry Stern** (329 to 331 Royal), who is a legend in town partly because he has been there so long and partly because he is a courtly gentleman who has counseled many a beginning collector. Mr. Stern has a large collection of Chinese porcelain and French and English provincial antiques. Going from one of the oldest inhabitants of Royal Street to one of the newest would take you to **Gerald D. Katz Antiques** (505 Royal). Mr. Katz has some splendid furniture and a collection of 150 lamps made from Chinese and European pottery and porcelain, but it is his jewelry that is unlike anything else. He bought it from a Royal Street jeweler who went out of business 20 years ago and put all of his stock in a bank vault. Mr. Katz points out that pieces this old and of this quality are usually seen only in museums or private collections. The jewelry includes c. 1840 French bonnet pins, watches from the last quarter of the 19th century and black and gold enamel bracelets from the Civil War era.

A fitting end to an antiques tour of New Orleans is lunch at Cafe Anglais (221 Royal). Not only have the owners of this new restaurant, David Tardo and Larry Hill, chosen to accent their dining rooms with antiques, but they have created an Antiquaire's Lunch in honor of the shops on the street. The menu changes daily, featuring New Orleans specialties, but what seems more important than the food is that a member of the epicurean establishment, which receives so much attention in the rest of the country, has decided to pay tribute to another venerable establishment—the antiques dealers of the city and the visitors who love to shop there.■

—ELIZABETH H. HUNTER

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HOUSE BEAUTIFUL
SEPTEMBER 1987



DESIGNER ROOMS, RETAIL SOURCES

BIG ON FRENCH-COUNTRY

Dramatic rooms need dramatic solutions, especially when the scale is monumental, as in this 25-by-36-foot living room with bold beams and rafters. "This room needed something gutsy to pull it together," says designer Beverly Ellsley about the exuberantly patterned rug, the Anju/Woodridge chintzes and the strong lines of French-style furniture from Drexel Heritage. ▶





For a large room, arrange conversation groups in the center and create a quiet corner for dining

This Connecticut living room was once a barn, as the beams and high raftered ceiling clearly show. "A room this large can absorb a lot of furniture and a lot of patterns," says Beverly Ellsley, who used the floral rug to anchor seating groups around the fireplace, creating a corner for dining. Louis XVI chairs upholstered in bold chintz surround an iron-based table. Subtle patterns—ribboned chintzes, needlepoint pillows, painted furniture—complement the exuberant florals. *Preceding page:* ribbon pillows, Charlotte Moss & Co., Ltd.; needlepoint rug, Stark Carpet Corp.; painted grandfather clock, Eggs & Tricity Inc.; 19th-century portrait, Kentshire Galleries. *Above:* urn, Parc Monceau. *Right:* armoire, Pierre Deux; dinnerware, Faience; magnifying glasses, Nancy Brous Antiques.►

FURNITURE: DREXEL HERITAGE
FABRIC: ANJU/WOODRIDGE

Living room (preceding page)

Sofa	*$2,400*
Love seat	*2,000*
Slipper chairs (each)	*650*
Desk chair	*780*
Occasional chair (near clock)	*940*
Desk	*1,600*

Fireside (above)

Chair with red and blue welting	*$1,470*
Ottoman	*700*

Dining area (right)

Oval dining table with wrought-iron base	*$1,070*
Dining chairs (each)	*745*
End table	*800*







Red and white gingham is at home in any country. Here it upholsters curvy sofas in a French-style family room.▶

FURNITURE, DREXEL HERITAGE

Farm table	*$1,540*
Bench with rush seat	*940*
Love seats (each)	*3,000*
Occational chair with red and white welting	*1,260*

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MOUTARD
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FRAÎC





In the family room, a brand-new addition to the Tudor house, many design elements echo those of the living room, but they are more informal: red and white gingham rather than chintz, a fireplace of fieldstone instead of carved stone, sofa frames in a light finish. Beverly Ellsley also installed time-darkened ceiling timbers here and in the kitchen to continue the barn theme of the living room. Only the cooking counter separates the family room from the kitchen where the cabinets, stained white, recall the handcrafted cupboards of Shaker buildings, and Thermador Europa II appliances (blue-gray to echo tile in the backsplash) are the latest in efficiency. *Preceding pages:* French doors, Morgan Products Ltd.; dinner plates and flatware, The Wilton Armetale Co.; rag rug, Thos. K. Woodard.►



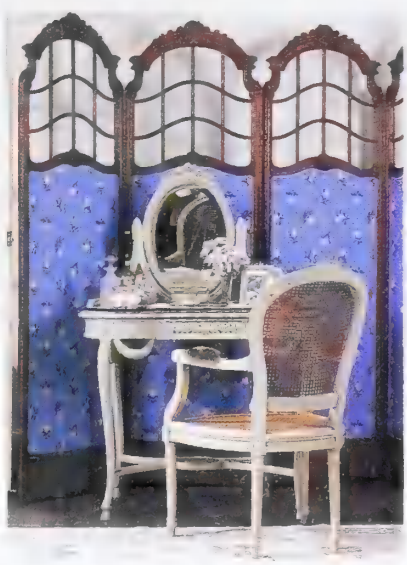






Marble—*faux* and real—and a teak tub recall the luxuries of ages past

In the master bedroom suite of this Connecticut house, French decorative elements dominate—from the antique screen with glass panels *(below)* to the iron bed with lace hangings. "I wanted to make this room the most romantic," says Mrs. Ellsley, "and to me that means French." New casement windows and French doors open the room to spectacular views. "This house stands on the highest point in Fairfield County," says the designer, "and a focus of the remodeling was to give all rooms a good view of Long Island Sound."



In keeping with the old-world opulence of the bathroom *(top)* two antique mirrors were hung above the sinks.

An old-world atmosphere was the goal in the master bathroom, and every material and decorative element was chosen for its visual warmth or old-fashioned comfort. Black and white tiles around the tub recall the elegance of turn-of-the-century bathrooms, and the teak tub, which is a new model from Kohler Co., looks cosily old-fashioned. Cabinets were painted by David Carlson to resemble marble; counter tops are real marble. All rugs, Kamdin Designs; all fabrics, Howard Kaplan's French Country Store; iron bed, Howard Kaplan Antiques; bathroom tile from Hastings Tile & Il Bagno Collection; bathroom chair, KM Antiques of London; brass hardware on French doors, The Broadway Collection; windows, Marvin Windows.■

Editors BEVERLY McGUIRE and JODY THOMPSON-KENNEDY
Photographer FELICIANO

PAINTED FURNITURE

The sequel to scrubbed pine—painted accent pieces

Decorative furniture has been used traditionally to add color, character and dimension. Once a craft that yielded special, singular pieces, the art of painting furniture is employed by furniture makers who can now mass-produce what looks like one-of-a-kind design. Here and following, new pieces available in retail stores across the country mixed with antique finds and custom designs.►

Editors KATHLEEN MAHONEY and BEVERLY McGUIRE
Photographer MARCUS TULLIS

***Below:* Stockbridge desk on frame, $1,850, Simms & Thayer Cabinetmakers. *Right, back row (from left)*: console, $675, vitrine, $725, American Country Collection; Queen Anne corner cupboard, $1,150, Habersham Plantation; drop-leaf console, $460, The Lane Co.; armoire, $2,000, Domain; French chest, $1,995, Baker Furniture Co.; baker's rack, $1,250, Drexel Heritage. *Front row (from left)*: cocktail table, $625, cricket table, $530, American Digest Collection, Hickory Chair Co.; Shaker armchair, $310, Nichols & Stone.**

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FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



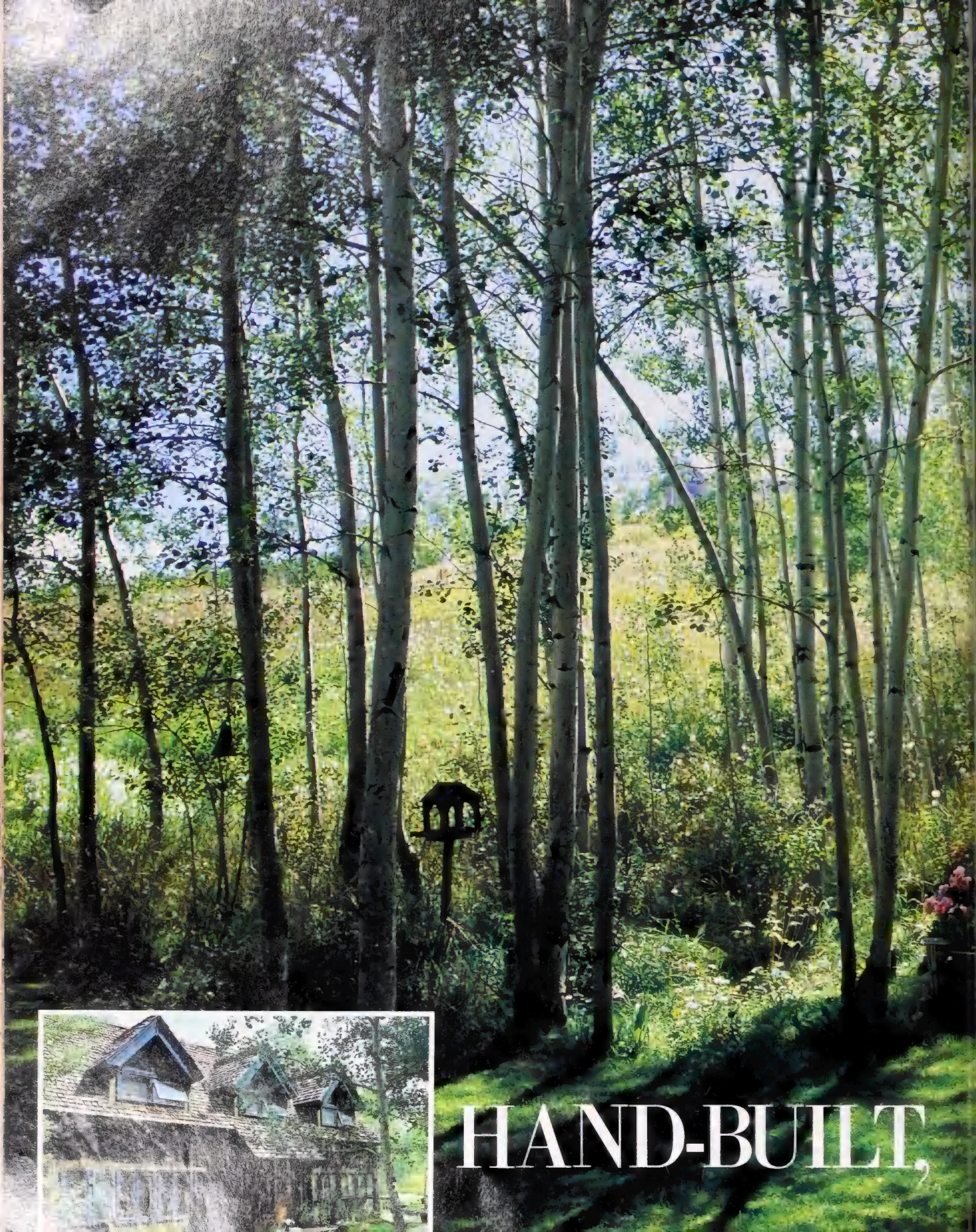


Painted pieces at retail, left to right *(back row)*: two-drawer chest, $1,200, Bergdorf Goodman; screen, $3,750, Karges Furniture Co.; bedside table, $645, wall mirror, $595, Scan Des; plant stand, $240, American Country Collection. *Front row:* spider-back chair, $878, La Barge; cocktail table, $795, Scan Des; plume-back armchair, $2,700, Karges Furniture Co. One-of-a-kind pieces *(from left)*: vanity mirror with drawer, small stool, cupboard with painted panels, tall pink cupboard, Swedish Cottage Country Antiques; pink three-drawer chest, painted trunk, The Wicker Garden.■

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES







HAND-BUILT,



HEART-FELT

A family's love of the Rockies and things Scandinavian ►



"I wanted to create a cross between Aspen and 15th-century Scandinavia"

It is not unusual for cars to slow down or even stop in front of this mountainside house in Snowmass Village, Colo. Nor are owners Terry and Anne Vitte Morse and their three children surprised when a driver gets out, walks down the curving brick path to the front door, knocks and asks to see the inside.

"I love it," says Mrs. Morse of this almost spellbound reaction to the house her husband built. "The unusual blue trim on the dormers, the little walkway, the planters, gardens and flowers—all seem to make people curious about what's inside."

On the interior, everything—from the carved bench in the front hall *(above)* to the painted designs on the living room ceiling—reflects the owners' love of Scandinavia and their remarkable creativity. On trips to his wife's native Denmark, Terry Morse became enamored of the furniture and carved and painted decoration. He did not simply copy, however; he created imaginative interpretations. The oak hall bench, for example, "is a mélange of Scandinavian designs," says Mr. Morse. From a 14th-century piece came the carved legend "Sit down and rest your legs."

The couple's creativity is also seen in their use of found and salvaged materials. The brick for the hall floor came from an 1880 Colorado Springs building that was torn down; heart pine for the living room mantel, woodwork and floor is from a 200-year-old linen mill; the door hardware was discovered in Copenhagen, and some dates to the 15th century; upstairs doors were bought for $1 each when the 1892 Monarch Building in Aspen was renovated.►

Preceding pages: **The family enjoys meals in the front clearing. The table is a wire spool from the phone company; stools are sections of aspen. To make the hexagonal patio Terry Morse arranged rounds of aspen within a redwood border, then filled in with sand.** *Right:* **In the living room antiques contrast with oversize upholstered pieces.** *Below:* **Terraced garden is planted with vegetables and wildflowers, which Mrs. Morse weaves into wreaths and hangs on walls.**






GEMME-
MØBLER







In the best Danish tradition, Anne Vitte Morse is a great cook and hostess who turns any occasion into a special event—from a family picnic overlooking the Rockies to a midsummer night smorgasbord with everyone drinking aquavit and dancing in the moonlight. She bakes seven kinds of bread including her sweet honey and anise "People Bread." In the dining room evening meals are by candlelight and music is piped in. The kitchen, however, "is the most social area of the house," says Terry Morse, who carved the oak table *(right)*. "Even when we have company and eat in the dining room, people end up around the kitchen table."►



Above: The seven-foot-tall hutch on the right holds glasses, silverware, china. The china on table is by Bing & Grøndahl. Wreaths painted on wall panels commemorate the year the room was completed and have each family member's initials. _Right:_ Traditional deep colors were used for the kitchen's painted decoration.



Right: Sine, 17, and Natasha, 14, in the garden. *Below:* The large dormer windows bring in plenty of light and create interestingly shaped rooms, such as the master bedroom. Mrs. Morse's hope chest and fresh flowers decorate the carved-wood paneled room.

Terry Morse, a real estate broker and former Olympic skier, had no training in building before undertaking this 3,600-square-foot house 10 years ago. He "read a couple of books" and in the early phases of construction enlisted the help of family and friends. Most of the house and all the carved furniture and painted decoration are his own handiwork, however. At one point he worked on the house full time for five months and took care of Sine, Natasha and Hesse, while his wife, a pre-school teacher, supported the family. As he completed each room and piece of furniture Mr. Morse painted or carved the year on it.

The bedrooms show how skilled Mr. Morse has become. He made the leaded windows for Sine's alcove bed *(right)*, using delicately colored panes from Mrs. Morse's father who worked in a glass factory, and he did the freehand designs. He also carved the oak bed in the master bedroom. "It is important to be surrounded by flowers and beauty," says his wife.■

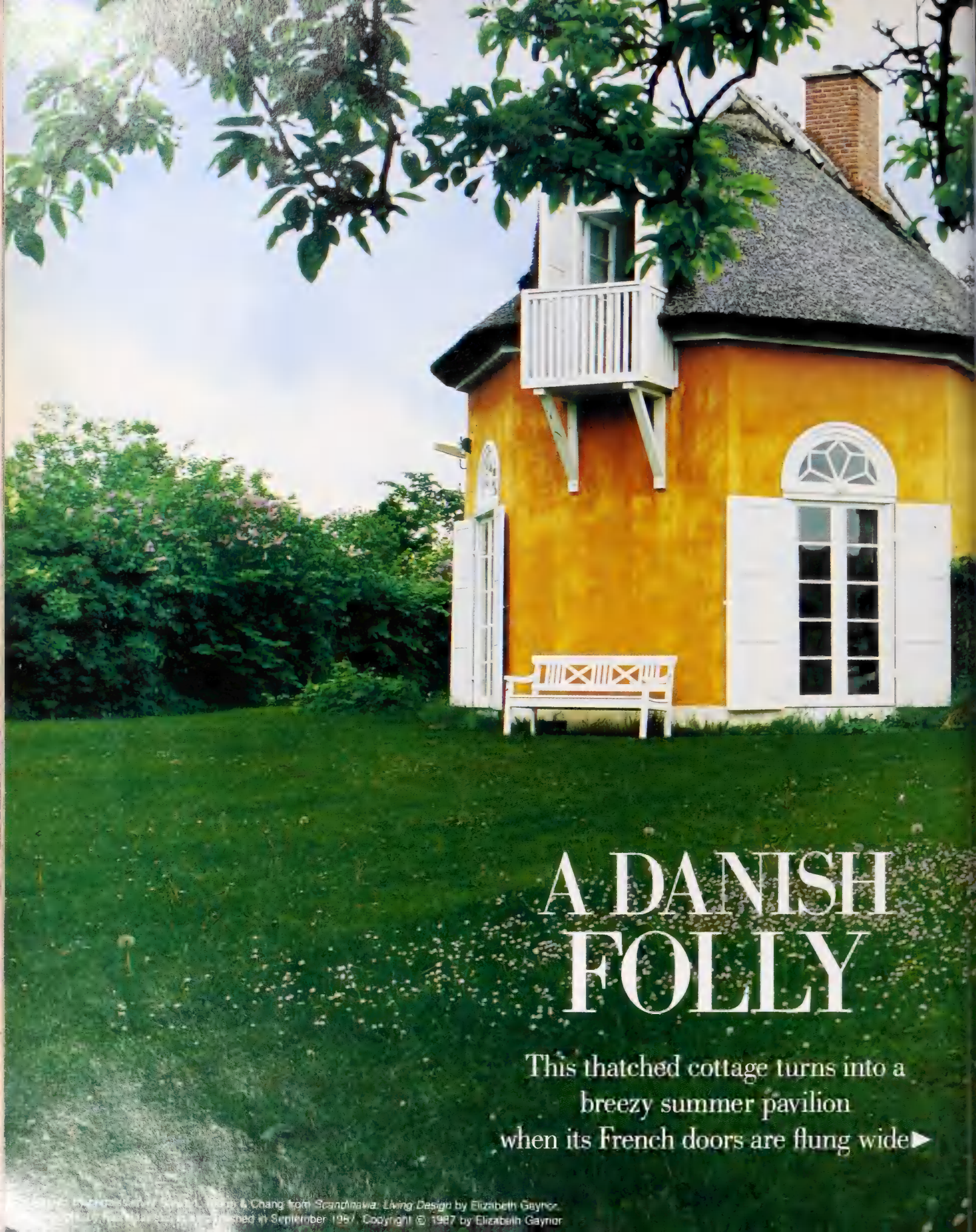
Editor BEVERLY McGUIRE
Photographer MICHAEL SKOTT

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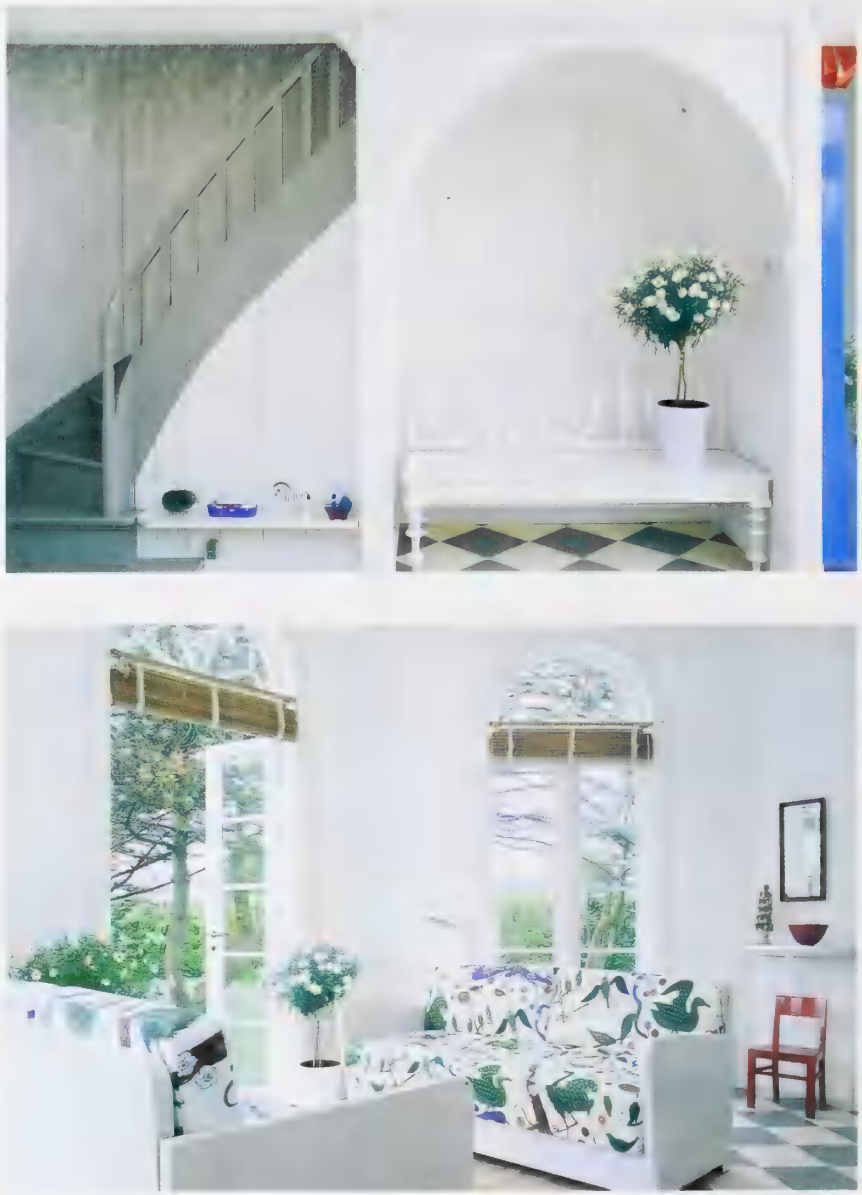


A DANISH FOLLY

This thatched cottage turns into a breezy summer pavilion when its French doors are flung wide►

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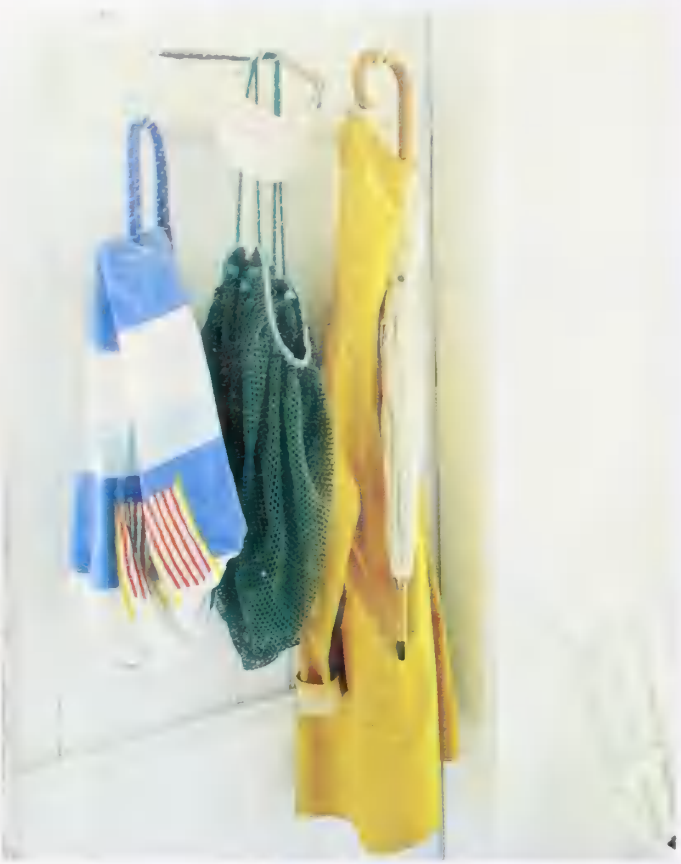
The house's subtle gray and white scheme is brightened with little jolts of primary colors—a blue bookcase topped with a red Danish flag *(top, to the right of the antique garden bench)*, a few colorful children's toys displayed on a low ledge. The '30s wooden sofas *(above)* have ingenious swing-down side arms to hold drinks.

Designer Ole Kortzau and his young daughter were walking along the ocean cliffs of Denmark's North Zealand coast when they passed this thatched summer cottage. "I asked the owners, an elderly couple, if they could please show me their wonderful little house," recalls Mr. Kortzau. He was invited in for a glass of sherry. "Any time you'd like to sell your home, I'd like to buy it," he told them. A few months later the owners paid him a visit and this 1918 octagonal folly was his.

Mr. Kortzau explains the house's allure by saying, "The Danish artistic dream has always been about Italy. And there's something very Italian about this house. It seems like a pavilion with its many glass doors, yet it has the thatched roof which Danish houses have had for centuries."►



The star of this very simple bedroom is the romantic balcony in the house's eaves





The master bedroom *(opposite)* is flooded with light from the balcony doors. Its half-round desk and chair are whitewashed to blend in with the wainscoting. The beach bag hanging on the closet door *(above left)* is one of Mr. Kortzau's distinctive designs, as is the bright print on the wall at the foot of the bed. The kitchen *(above right)* has a graphic tiled floor.

Though currently a charmer, this cottage has a few skeletons in its past. When the Nazis occupied Denmark, they used the taller houses dotting the coast as lookouts—and this house for casualties. As a result, local workers long refused to stay there alone. After the war, the house stood vacant for a year, open to the winds and rains that blow in from the sea. By 1981 when Mr. Kortzau bought the house, its wounds had been tended, but it still needed his graphic touch. He repainted the exterior, then a bright pink, with a lime and iron dust mix often seen in Scandinavia; it will darken naturally over time. Inside, he used whitewash liberally. "Every room had been a different color, from strawberry to yellow," he says. "My idea was to make the house very light since it feels like a gazebo with the sun coming in from all sides all day." In summer "all day" means 16 hours in Denmark.

Furnishings are spare and simple. Some pieces, like the living room sofas and the Hans Wegner dining table, had been in the house for 45 years. Others such as the half-circle bedroom table were specially made.

Color reflects the graphic simplicity of Mr. Kortzau's internationally known silk screens. In the bedroom a rug of his own design brightens the floor. In the kitchen a tulip print adds impact. Like the fabric on the living room sofas, it is the design of Josef Frank, an Austrian who took refuge in Sweden in the '30s. "I am a great admirer of his—I design textiles myself," says Mr. Kortzau, whose fabrics can be seen at Rudd International, his hollowware at Georg Jensen Silversmiths.■

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PACIFIC OVERTURES

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In this Malibu house, the living room appears to extend right outdoors, where deck banquettes are covered with weatherproof awning fabric ▶

MARY E. NICHOLS

Oversealed furniture creates the illusion of a larger space

My husband bought this beach house for our anniversary seven years ago. But at the time, we really couldn't afford a second home," recalls the owner. "We had one candle-lit dinner here—and then the renters moved in." A few years later when their children had grown, the couple was able to reclaim their "dream house." They transformed the one-story bungalow by tearing down walls and adding a second story with a skylight. "I'm a designer, but I asked Jackie Morgen to do the decorating," says the owner. "I wasn't sure I'd have as much courage on my own." Indeed, the living room's boldly scaled furniture is an unexpected choice for a room with low ceilings. Armchairs are massive—they seat two very friendly people—and the 60-inch-square dining table (on lower left corner) is surrounded by eight ample log chairs.►

"Seating was the biggest challenge," says designer Jackie Morgen. "The minute I tried to place a sofa away from the wall, it didn't work." Her solution: banquettes that line the living room and adjacent den walls plus armchairs that can swivel to face the fireplace or the ocean.





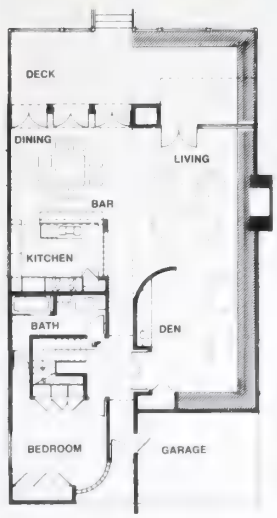


To bring the blue of the sea indoors: a wall hanging reminiscent of a fisherman's net





PHOTOS: HOUSE, DENNIS FREPPEL; OTHERS, MARY E. NICHOLS



I wanted the house to be an extension of the outdoors," says designer Jackie Morgen, who borrowed sand tones for fabric and tile and used pietra stone for tabletops indoors and out. At first the owners, delighted with her scheme, kept the walls bare. "Then we realized at night the windows went black, the house felt much sadder," says the wife. Her remedy: Robert Walker's sea-blue hanging *(opposite)*.►

To enhance the illusion that the deck and living areas are one, the sand-colored tile extends outdoors, as do the pillowed banquettes. Though the banquette fabric matches the stripe used on the dining chairs *(opposite)*, it's actually weatherproofed awning canvas. The dining room also opens onto the deck *(see floor plan)*. Tree trunk table, Mimi London, Inc.

A second-story deck creates a private refuge

Once we decided on a log bed, ordinary furniture just looked funny beside it," says the owner, who searched to find these pine chairs bound with rawhide. Their natural tones are enhanced by the wood sculpture by the fireplace and the grape stakes, a fencing material borrowed for the ceiling. The bedroom's deck, says the owner, "is a private zone," especially when her children bring over their friends. Both she and her husband have desks and exercise equipment in the second floor office *(below, to the left of the hall)*. Even there, the ocean is visible, thanks to an artful remodeling by architect Ron Goldman.■

Editor
NANCY GOSLEE POWER

At the foot of this massive log bed is a window that looks across to an office and the ocean *(below)*. "I can lean out and talk to someone down in the dining room," says the owner.

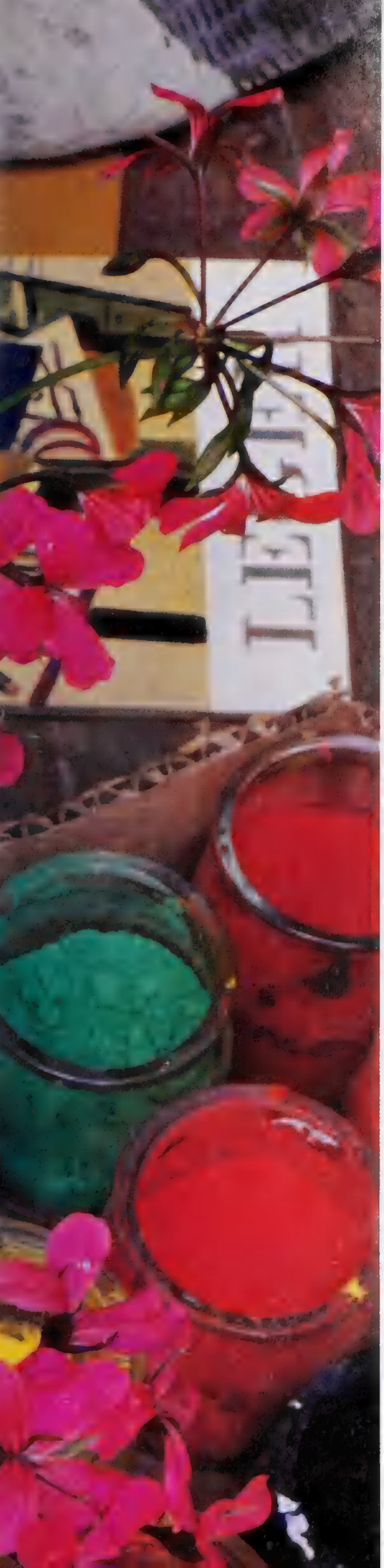
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MARY E. NICHOLS







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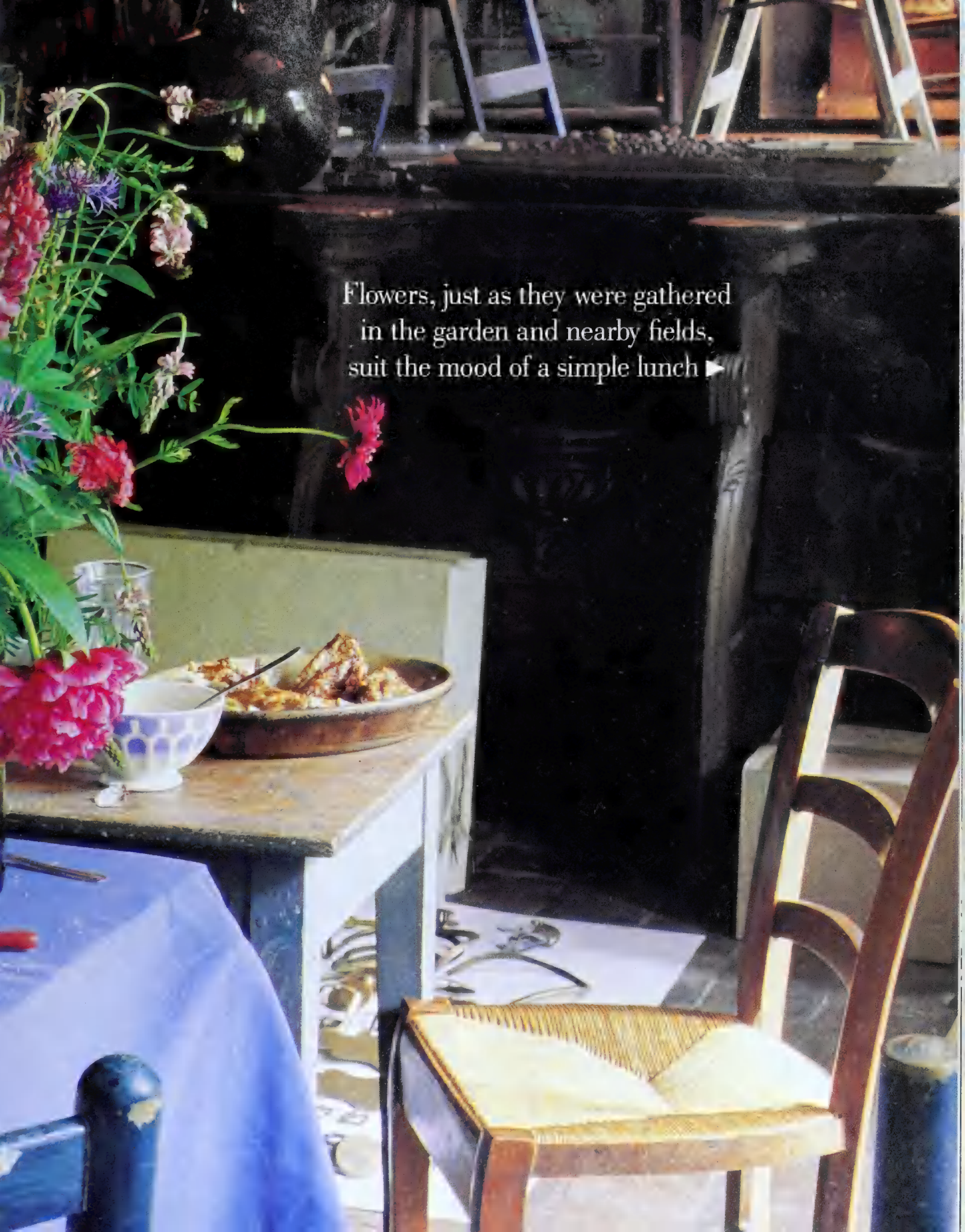
FLOWER ARRANGING AS YOU LIKE IT

Mädderlake debunks the myth that flower arranging is hard to do

Since fresh flowers give so much pleasure, why is it we tend to buy and arrange them only when company is coming or for a birthday or other special occasion? One reason is that people often shy away from arranging flowers because they feel unschooled in the "art." Another reason is that those of us who rely on traditional flower shops are often stymied by the uninspiring selection. But there are many places to find flowers, and contrary to popular opinion, there *are* no rules: Choose any flowers you like and put them in anything you wish as long as they look good to you. Arranged flowers can vary from formal (champagne roses in a silver bowl) to whimsical (tiny fritillaria in a vase); from a lavish mixture inspired by a Flemish painting or a mix of wildflowers with snips of geranium *(above)* to a single stem of iris or delphinium or a branch of quince or dogwood. Even blooms cut from a houseplant like a geranium *(left)* look festive when separated and arranged loosely.►

This is the first in a series of articles based on the philosophy of Mädderlake, a New York City flower shop committed to a simple, natural approach to arranging flowers.


ARMOISAY



Flowers, just as they were gathered in the garden and nearby fields, suit the mood of a simple lunch ►





Unassuming sweet william make charming bouquets when bunched in old sand pails

When choosing flowers to arrange, the first step is to imagine exactly what mood you want to create, what effect you want for the particular occasion and setting. If, for instance, you propose to make an arrangement for an intimate candlelight dinner for two, begin by imagining what different romantic mixes might look like. Soft, pale colors come to mind or pretty garden flowers such as phlox, delphinium or Canterbury bells. A nosegay of violets or wildflowers would also suit the mood, as would quintessentially romantic roses.



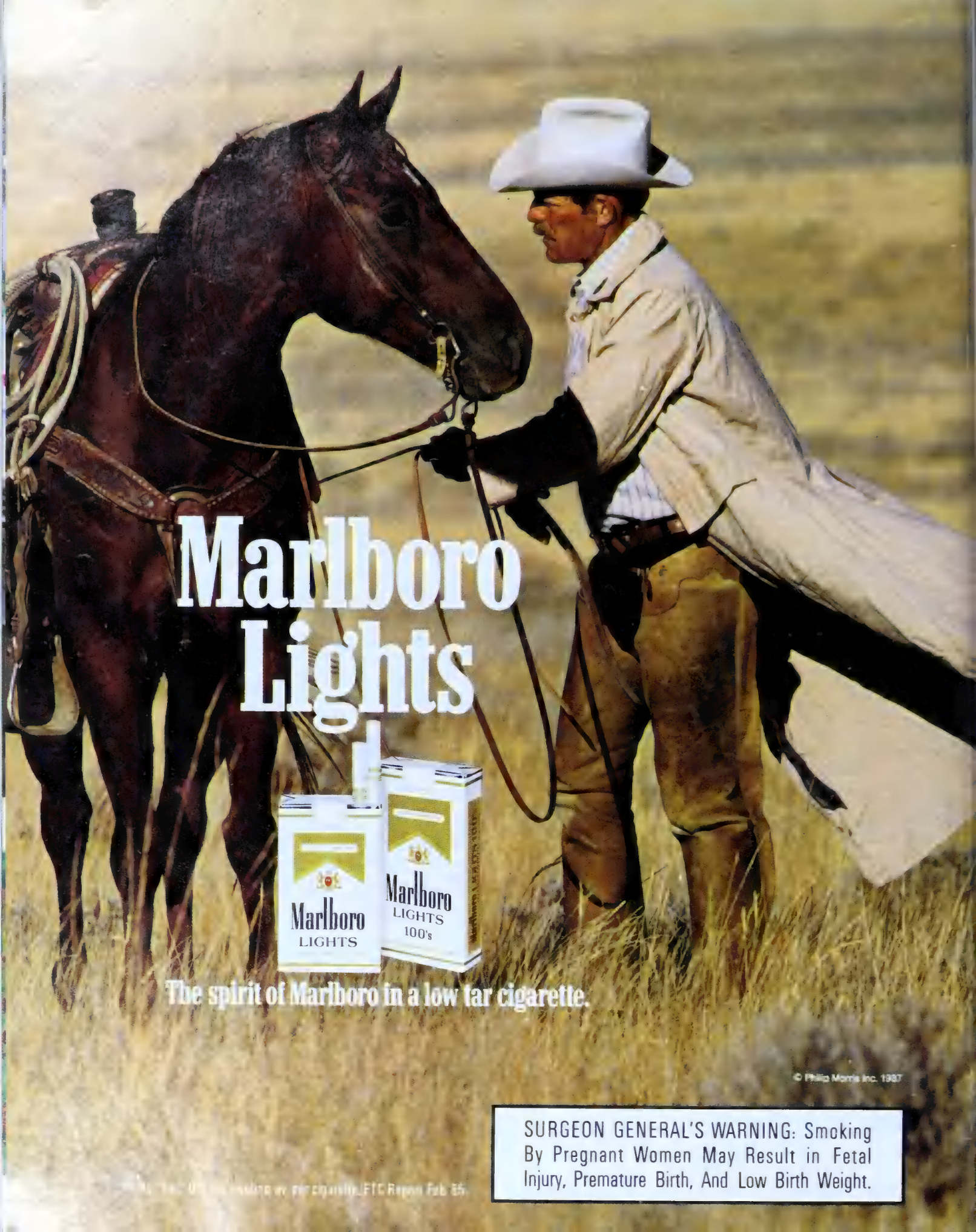
Once you have imagined what effect you want, the rest is common sense. Ask a few logical questions, and the whole affair will fall into place. What kind of flowers are appropriate to the occasion and to the place you will put them? Are the flowers meant to dominate the room or blend harmoniously into a table setting? Should they be clustered tightly (a more formal effect) or loosely arranged (more casual)? What container will fit the mood? For the romantic dinner mentioned above a silver creamer or crystal bowl would be appropriate, but anything that holds water is a candidate. We have arranged flowers in containers as diverse as paint cans, teapots, everyday drinking glasses, even a wastepaper basket.

With the mood and the place fixed in your mind, you must be flexible about substituting when you go to the florist shop, the farmers market or out into the garden. For instance, if you have envisioned a tall crystal vase

(Continued on page 115)

Opposite and above: **Old tin sand pails might seem unlikely "vases" but are appropriate for unassuming flowers like sweet william. White and red flowers are arranged loosely in a traditional way, while the stems of the dark red ones are cut very short for a different effect.**
Left: **Even something grown as fodder for cows adds color to an informal arrangement like the bouquet on the iron railing *(above left)*. Here the red clover is mixed with other roadside flowers such as wild geraniums and cornflowers. Although some field flowers have a short life span, the clover lasts more than 10 days.**




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COAST-TO-COAST, DETAILS MAKE THE DIFFERENCE. SEE WHY BIG IS BETTER, LESS IS MORE AND PAINT CAN TRANSFORM FURNITURE!



MICHAEL SKOTT

A PERSONAL TOUCH at your front door always says welcome! This grapevine wreath woven by Anne Vitte Morse does just that in the entry to her mountainside house *(page 68)*. Here she added spring flowers from her garden, tied with ribbons to make it special and delight visitors. Her embellishments change with what's in bloom, and so can yours. In midwinter, try using dried flowers and herbs or berries to express your individual taste and hospitality.

IN A MODEST HOUSE WITH SWEEPING VIEWS *(page 82)* we like the look of this oversized tablescape *(below left)*, contributing to a grand mood. A massive base is key, as are colors and textures taken from nature. Restraint is important, too. A few large objects—chunky ceramics, handsome books—have great impact. Here, they contrast with and almost seem to float on the glass surface. A clam shell on the hearth is also a giant of its kind. In the country, this look is easily achievable. Search for huge, unusual rocks and ask local craftspeople to make overscale accessories. Think big!



MARY E. NICHOLS

ANCESTOR WORSHIP? No, simply art appreciation! A well-painted portrait with strong color *(above right)* makes a smashing focal point in a corner *(page 55)*. Such pictures can often be found for bargain prices at auction, especially if the artist is unknown. An enormous portrait is the most effective. Give it a handsome frame—one that complements the painting plus your room's decor—and don't fret that the subject isn't your own relative. But if a family portrait resides in your attic, be sure to get it out and refurbish it!



FELICIANO

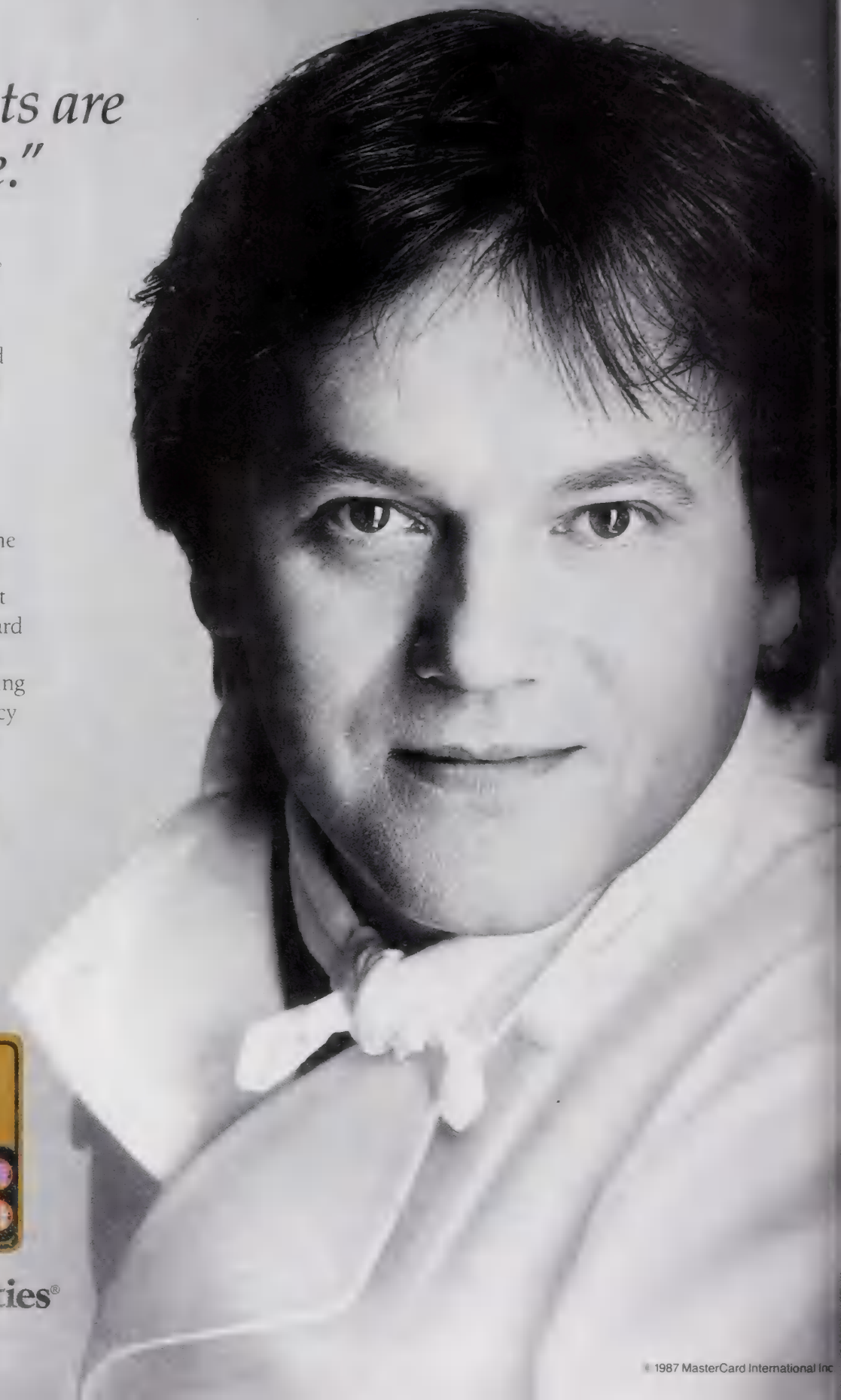
YOU CAN CREATE A charming surprise by painting the interior of a country-style piece in a different color from its exterior. This Liverpool corner cupboard by Habersham Plantation is lined with the company's Palace Ballroom Green, an excellent background for china. Paint (or wallpaper) can work equally well inside a desk or hutch *(pages 64 to 67)*. Warning: Never apply your talents to a genuine antique—you'll destroy its value!■



—PHYLLIS BARTLETT

Master of Possibilities: Wolfgang Puck.

Chef/Owner: Spago, Chinois



"Enhancements are the spice of life."

Take for example the "humble" pizza, perhaps the world's most versatile and best-loved food. Add some sautéed strips of chicken and jalapeño pepper with a sprinkle of cilantro—and you have an instant fiesta. Just let your imagination run wild...and the humble pizza becomes a feast of fancy.

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By SARAH BELK

AUTUMN FARE



JAN OSWALD

SWEET SEPTEMBER

With recipes for berry fools, jumbles and flummeries, *Great Old-Fashioned American Desserts* by Beatrice Ojakangas (E.P. Dutton, $18.95) is irresistible. We love the Baked Pears With Mint Cream: Halve and seed 6 Bartlett pears, leaving cores intact. Place cut side up on baking sheet; brush with lemon juice. Bake in preheated 375° oven 45 minutes or until tender. Cool; dust with confectioners' sugar. Whip 1 cup heavy cream with $^1/_4$ cup sugar and 2 tablespoons crème de menthe. Serve with pears to 6.

CHOCOLATE HIGH

What's hot, cold, creamy, spicy and sweet? Jimmy Schmidt's Brujo of Chocolates—dark chocolate for the frozen rich-as-a-truffle ice cream, white for the sauce *(above)*. To make, see recipe section. Don't miss this chef's innovative fare at The Rattlesnake Club in Denver or his soon-to-open restaurant in Detroit.



GEORGE BENNETT

MEMBER OF THE WEDDING

"A Luncheon with the Florist" *(left)* was styled by HB editors Jody Thompson-Kennedy and Allison Percival for Tiffany & Co.'s annual tabletop invitational. The weddings theme inspired the setting with Tiffany's Private Stock Fleur sur fond Gris china—just right for a planning session between the bride, her mother and the florist. Floral centerpiece by Twigs of NYC; trellis screen painted by Silvere Boureau.

TASTE OF PORTUGAL

There's a hot wind blowing in from Portugal these days, and Carole Cascio, owner of Casafina in Santa Fe, has sensed its coming. Ms. Cascio has imported hand-painted ceramics because she loves their adaptability and colorful style. The hen below—hens represent good luck in a Portuguese home—has an opening for flowers or fruits. Plates, cups and bowls of faience and terra-cotta are suitable for elegant and casual entertaining. Casafina, 125 Lincoln Ave., Santa Fe, NM 87501; (505) 988-4800. • Glean authentic recipes from Jean Anderson's *The Food of Portugal* (Morrow, $24.95).■



JACK PARSONS



The Costa's Hummingbird One of four hummingbirds from Andrea by Sadek. They're part of the world's largest porcelain bird collection, available only at the finest stores. There, you can discover the handcrafted realism and beautiful hand-painted detail that will guarantee a lifetime of nature's treasures in your home.

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TEA TIME



Afternoon tea, dessert-party tea and a proper children's tea *(above)* are featured in a new book brimming with luscious recipes for everything from Victorian poppy-seed cake to heart-shaped jelly sandwiches and carrot cupcakes ▶

From *Having Tea*: Recipes and Table Settings by Tricia Foley, written by Catherine Calvert, photographs by Keith Scott Morton. Reprinted by permission of Clarkson N. Potter, Inc. Text copyright © 1987 by Tricia Foley. Illustrations copyright © 1987 by Keith Scott Morton.

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FOR MORE DETAILS, SEE PRODUCT INFORMATION



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Heart-shaped strawberry jelly sandwiches *(above)* are sure to please everyone. Trim crusts from good-quality, homemade-type white or whole-wheat bread, then butter and cut bread with a cookie cutter—try circles, squares and triangles. Serve with carrot cupcakes *(above right)* made with sliced fresh peaches for added natural sweetness. The classic cream-cheese frosting is studded with candied violets. For a children's tea accompany these offerings with a mild brew with lots of milk and a bit of sugar, or glasses of ice-cold milk or lemonade. For a dessert-party tea for all ages *(opposite, clockwise from top left)*, serve a not-too-sweet walnut tea loaf and sugar-soaked lemon cake, raspberry shortcake (whole, frozen berries can be used if fresh ones are not available), lemon curd tartlets and sugar cookies. Serve with a pot of hearty Prince of Wales tea for a fitting way to enjoy the last sun-dappled afternoons in the backyard before fall sets in.

Tea relaxes and invigorates. It can be calming after a trying day or bracing against inclement weather or a long journey home. No other beverage seems to do both, or has had such ritual and custom developed around it. An age-old tradition, tea is still a fitting occasion to gather with friends, whether you bring out the good silver, lacy linens and grandmother's china or unfold a bright, woolly blanket on the ground for an autumn picnic in the country.

The ceremony of taking tea has resurfaced in recent years. Many restaurants and hotels now offer tea to customers seeking solace in the afternoon (it is indeed a most agreeable way to unwind after a full day of sight-seeing, shopping or business). And in boardrooms across America deals are being made over crumpets and jam instead of cocktail peanuts and martinis.

If tea is your fancy, *Having Tea* by Tricia Foley is certain to be a favorite addition to the culinary library. This seductive book is laden with lore, history and recipes for sweets, sandwiches and other savories.►

"There are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea"—Henry James











This breezy, dressed-up setting *(opposite)* is just right for a relaxed Sunday afternoon tea in late summer or early fall. The tiered service presents tea sandwiches including *(above, from top)*: radishes and watercress on oatmeal bread, red-leaf lettuce with sprouts and cucumbers on whole-grain bread, cream cheese with chives on pumpernickel. (Make sandwiches two to three hours ahead; cover with damp towel and chill.) Victorian poppy-seed cake garnished with fresh lavender *(above)* adds a sweet note. Serve with fresh blackberries and cream, ripe red plums and Darjeeling tea.

Tea can be a carefree way to entertain, since so many of the accompaniments can be made in advance. Surely scones, crumpets and griddle cakes are best right off the fire or out of the oven, but cakes, breads, cookies and tea loaves suffer no harm if made in advance and frozen or packed in airtight containers. Silver can be polished and linens pressed ahead of time, but the tea, of course, must be absolutely fresh, hot and made with care. Here's how:

● Use fresh, cold tap water that has run freely for a minute or two to become fully aerated. ● Select good-quality tea. ● If using a tea ball or infuser, don't fill it to the brim; tea leaves expand as they steep. ● Choose any proper pot except one made of aluminum, which will taint the tea's flavor and turn it black. ● Swirl a bit of hot water in the pot to warm it, then pour out the water. ● If using loose tea, measure one teaspoon for each cup and one for the pot. ● Bring the teapot to the kettle on the stove as the water reaches a rolling boil. Do not let the water continue to boil, as the bubbles carry away oxygen and overboiled water results in tea that is muddy and flat. ● Let the tea steep about five minutes, more or less according to tea type (small-leaf teas require less time than a hearty black tea). ● Stir the mixture, then serve after removing the infuser. Or if using loose tea, place a strainer between spout and cups.■ —SARAH BELK

RECIPES BEGIN ON PAGE 112



WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Sweeter Sherries



We first learned to appreciate fine sweet sherry on a cold, rainy fall afternoon in England years ago. Our friends offered us small glasses of Sandeman Imperial Corregidor Oloroso to sip while we warmed ourselves by their cottage fire. We'd had sweet sherries before but never such a distinguished example—the pungent bouquet recalled crême brulée, and the taste was a mélange of nutty, toffeelike flavors that lingered and lingered, and perfectly complemented the walnuts and tea biscuits served alongside.

Since that time we've always kept a fine sweet sherry on hand. Because sweet sherries will stay fresh and palatable for weeks once opened, they're ideal to keep in a stoppered decanter on the sideboard.

The better sweet sherries can be more expensive than their ordinary counterparts but are well worth it. Serve at cool room temperature in small (four- to six-ounce) tulip-shaped wine glasses. A bottle will serve up to a dozen guests. Top examples include: Sandeman Imperial Corregidor Oloroso ($23), Pedro Domecq Venerable ($24) and Pedro Domecq Sibarita ($25). Four Emilio Lustau sweet sherries are good values: Rare Cream Reserva Superior ($9), Pedro Ximénez Reserva San Emilio ($8), Old East India Sherry ($7), Deluxe Cream Reserva ($6).

NEW CALIFORNIA PINOT NOIRS

Not so long ago most California Pinot Noirs were often little better than simple ordinary reds—despite their premium prices. But now there's a new generation of Pinot Noirs from the Golden State that offers the lush fruitiness, silky texture and complex aromas of the best Burgundies. And these elegant reds are priced far below the famous French bottlings. All this is the result of a decade's experimentation with traditional Burgundian cellar techniques as well as scientific investigation of soil, climate and grape growing.

As California's trendsetting chefs have discovered, Pinot Noir is in many ways the ideal dinner red. It is best served slightly cool (around 60° F) to enhance its ripe fruitiness. Its relative lack of tannin (compared with Cabernet-based wines) means that Pinot Noir is far more appealing when young than a typical Bordeaux would be. And although delicate enough to serve with sophisticated fare, Pinot Noir has enough flavor to stand up to the spiciest foods. It is good with roast beef, lighter game and mild cheeses. Here's our pick of the current crop (prices are approximate): 1983 Hacienda ($13), 1982 Sea Ridge ($10), 1985 Saintsbury "Garnet" ($8), 1982 Robert Mondavi Reserve ($18), 1985 Robert Stemmler ($18), 1983 Acacia "Winery Lake" ($15), 1983 Chateau Bouchaine "Winery Lake" ($15), 1983 Chalone ($15).

A SAMPLER CASE FOR FALL

Despite all the talk of rising wine prices, there are still scores of fine wines at modest prices:

Whites: the light 1986 Antinori Galestro ($5), crisp 1985 Duboeuf Bourgogne Aligoté ($5), dry 1986 Maître d'Estournel ($6), rich 1985 Dry Creek Chardonnay ($11), tart 1986 Chateau St. Jean Fumé Blanc ($9), crisp 1986 Chateau St. Jean "Vin Blanc" ($6).

Reds: the soft 1983 Tyrrell's Long Flat Red ($4.50), round 1982 Torres Coronas ($4.50), spicy 1985 Fetzer Lake County Zinfandel ($5), refined 1983 Château Greysac ($8), full-flavored 1983 Jaboulet St.-Joseph ($8), velvety 1982 Jaeger Inglewood Merlot ($12).■



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QUICK COOK

As the days and nights grow cooler, we begin to crave something more than summer's lighter, mostly vegetable and salad meals. The menu here—one with a decided Mediterranean flavor—is hearty but not heavy, and can be expanded for Labor Day guests by adding an arugula and radicchio salad, crusty Italian bread and vanilla ice cream. Serve with a Chianti Classico such as the 1985 Antinori, or a Rioja such as the 1982 Montecillo Viña Cumbrero. Menu serves 4. —SARAH BELK

VEAL CHOPS WITH LEMON BUTTER

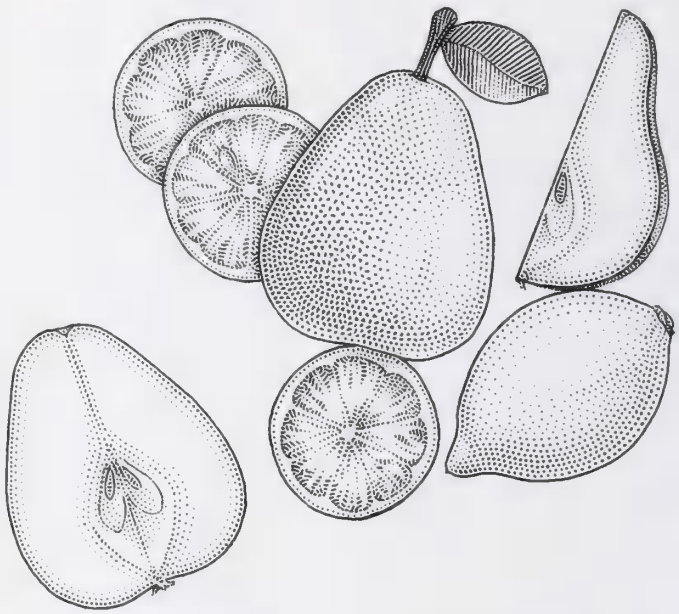
Lemon butter:
- *5 tablespoons butter*
- *2 teaspoons grated lemon zest*
- *2 tablespoons chopped parsley*

- *1-1/2 tablespoons vegetable oil*
- *1 tablespoon butter*
- *4 loin veal chops (1/4 pound each), 1/2-inch thick*
- *Salt, pepper*

☐ Make lemon butter: In bowl beat butter, lemon zest and parsley until well blended. Scoop out onto plastic wrap, form butter into cylinder about 1-1/2 inches in diameter, wrap and freeze.

☐ In heavy skillet just large enough to hold the chops without overlapping, heat oil and butter over medium-high heat. Pat chops dry with paper towels. When fat is bubbling, add chops one by one and brown on both sides (about 5 minutes per side).

☐ Lower heat, cover tightly and simmer 20 minutes or until chops are tender. Place chops on warm platter or plates and top each with 1 pat of lemon butter. Season to taste.



BROCCOLI WITH GARLIC AND SUN-DRIED TOMATOES

- *1-1/2 pounds broccoli*
- *3 tablespoons olive oil*
- *2 large cloves garlic, minced*
- *4 sun-dried tomatoes*

☐ Wash broccoli and peel stalks. Chop stalks into 1/2-inch slices; separate florets. Place in steamer, cover and steam 5 to 10 minutes or until al dente.

☐ Just before serving, heat oil in large skillet over medium-low heat. Add garlic and cook 1 minute. Add broccoli and toss to coat. Cook, stirring frequently, about 4 minutes or until heated through. Toss with the sun-dried tomatoes and serve hot.

RICE WITH TOASTED PINE NUTS

- *1 cup chicken broth*
- *1 tablespoon butter*
- *1 cup long-grain rice*
- *1/4 cup toasted pine nuts*

☐ In saucepan bring broth, butter and 1 cup water to a boil. Add rice, cover, reduce heat and simmer 20 minutes. Serve sprinkled with pine nuts.

SAUTEED PEARS WITH BROWN SUGAR

- *2 large, firm ripe pears (use Bartlett, Anjou or Bosc)*
- *1/4 cup lemon juice*
- *2 tablespoons unsalted butter*
- *2 tablespoons brown sugar*
- *1/4 cup heavy cream*

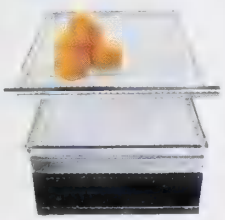
☐ Halve pears and core with melon baller. Cut each pear into eighths and toss in bowl of lemon juice to prevent browning. (*Note:* This dish may be prepared up to 1-1/2 hours in advance to this point.)

☐ Melt butter in large skillet over medium heat. Add pears and toss to coat. Cook, stirring or tossing frequently with a wooden spoon, until tender but not mushy, about 5 minutes.

☐ Remove the pears from skillet with slotted spoon and keep warm. Add brown sugar and stir until sugar dissolves. Add cream and boil until lightly thickened. Pour sauce over pears and serve warm with whipped cream or vanilla ice cream.■

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FOR THE WAY IT'S MADE.™

TEA TIME

Continued from page 112

☐ Make syrup: Combine lime juice and orange juice in glass measuring cup; stir in superfine sugar until it has completely dissolved.

☐ Cool cake in pan 5 minutes, then unmold on wire rack. While cake is still warm, prick top of cake with a long-tined fork or thin skewer. Pour or brush syrup over the top to cover completely.

WALNUT TEA LOAVES

- **1-1/3 cups honey**
- **3/4 cup (1-1/2 sticks) butter or margarine, melted and cooled**
- **2 eggs**
- **1/2 cup milk**
- **2 tablespoons freshly squeezed lemon or lime juice**
- **3-1/2 cups all-purpose flour**
- **3/4 teaspoon baking soda**
- **1/4 teaspoon salt**
- **1 teaspoon ground cloves**
- **1 cup walnuts, coarsely chopped**
- **1/2 cup diced candied orange peel or mixed peel (available in specialty food shops)**

☐ In large bowl beat honey, butter, eggs, milk and lemon juice until well blended.

☐ In separate bowl combine flour, baking soda, salt and cloves. Add flour mixture to honey mixture and beat until light and creamy. Mix in walnuts and orange peel.

☐ Pour into 2 buttered and floured 8-1/2 by 4-1/2-inch loaf pans, and spread batter evenly. Tap pan sharply against counter several times to eliminate air bubbles.

☐ Bake in preheated 325° oven 1 hour or until a toothpick comes out clean when inserted in center. Cool loaves in pans on wire racks 10 minutes. Turn out of pans and cool completely on racks. Slice thinly and spread with sweet butter. Makes 2 loaves. *Note:* Bread may be made in advance and frozen.

OATMEAL BREAD

- **1-1/2 cups rolled oats (do not use instant or quick-cooking)**
- **1 tablespoon active dry yeast**
- **1 teaspoon sugar**
- **1 tablespoon salt**
- **1/4 cup vegetable oil**
- **1/4 cup light molasses**
- **2 cups all-purpose flour**
- **2 to 3 cups whole-wheat flour**

☐ Put oats in large bowl and pour 2 cups boiling water over them. Set aside to cool. In separate bowl mix yeast with sugar and 1/2 cup warm water. When oats have cooled to lukewarm, add yeast mixture, salt, oil, molasses and all-purpose flour. Beat well with vigorous circular strokes.

☐ Knead in 2 cups whole-wheat flour. Add more whole-wheat flour as necessary to make firm, non-sticky dough. Transfer dough to floured board and knead 5 minutes or until smooth and elastic.

☐ Return dough to bowl, cover with damp towel, let rise in a warm place until doubled in bulk.

☐ Punch dough down, divide in half and shape into two loaves. Put into two 4-by-9-inch well-greased loaf pans, cover loosely with towel, and let rise in a warm place 30 to 40 minutes or until dough approaches top of pans.

☐ Bake in preheated 350° oven 1 hour, or until loaves are well browned and sound hollow when tapped on the bottom. Cool completely on racks. Slice thinly and spread with sweet butter and jam or use in sandwich making. Makes 2 loaves.■

DECORATIVE ARTS

Continued from page 40

shops, 9 A.M. to 5 P.M., plus weekend seminars from 9 A.M. to 6 P.M. with catered lunch. She also conducts classes in New York City. Ms. Day's credentials include journeyman status from the Isabel O'Neil Studio Workshop—no mean feat. Contact The Day Studio Workshop at 1504 Bryant St., San Francisco, CA 94103.

The Isabel O'Neil Studio Workshop for the Art of the Painted Finish is located at 177 E. 87th St., NYC 10028. In addition, the following are current American resources for the study of painted decoration. As for mastering any of the techniques, the unanimous advice is similar to that for getting to Carnegie Hall: Practice, practice.

Gilbert S. Batty offers two-hour lessons in his West Los Angeles workshop. The retired craftsman, who apprenticed with his grandfather, specializes in English wood graining, marbleizing, scumbling and other European wall textures. His address: 10552 Louisiana Ave., West Los Angeles, CA 90025.

Nat Weinstein plans to schedule a new group of courses concurrent with the publication of his *Woodgraining and Marbelizing, and Related Decorating Techniques* (self-published). Mr. Weinstein, who contributes articles to *The Old-House Journal*, worked with the late Michael Taylor, the visionary California decorator. For more information write Nat Weinstein, 489 27th St., San Francisco, CA 94131.

The United States School of Professional Paperhanging has a *faux*-finishing program for anyone with basic experience in color mixing. Located at 16 Chaplin Ave., Rutland, VT 05701, the school's program consists of a five-day week, 8:30 A.M. to 4:00 P.M., and its brochure lists accommodations in the area for out-of-towners.

Another resource is a local Y. For example, the YWCA of the City of New York is offering a 15-week evening course this fall on marbleizing and other painted finishes. For further information, write 610 Lexington Ave., NYC 10022.

A new entree into the field, the Fantasy Finishing Kit contains materials for marbleizing, including paint, brush, sponge and feather plus instructions. The kit, at $21.95, will cover up to 28 square feet, in Italian Rose, Venetian Beige or Serpentine Green. It is available by mail from JCB Enterprises, Suite 316, 1579-F Monroe Dr., Atlanta, GA 30324; by phone: Carol Brunstad (404) 873-6829.■

—CAROL COOPER GAREY

FLOWER ARRANGING

Continued from page 95

filled with long-stemmed roses but can only find short-stemmed ones that day, substitute another flower equally tall and dramatic like delphinium or trumpet lilies.

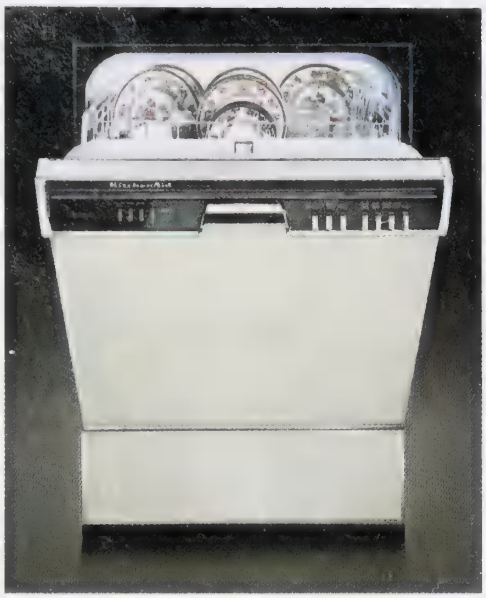
For successful flower arranging use anything you have to anchor your flowers and keep them from falling out of the vase. A small branch wedged into the bottom will do, as will a metal frog. It is also possible to weave three or four stems together into a nest to hold other stems. Then begin with the two or three most important flowers—the largest, the most colorful or the most beautifully shaped. Put them in the vase first exactly where you want them. As you add other flowers rotate the arrangement, constantly viewing it from all sides to keep everything balanced visually. If one flower seems to belong beside another, leave it there. If not, try something else. The goal should be to make the flowers look naturally gathered together.

SOURCES OF FRESH FLOWERS

Traditional flower shops, the major source for cut flowers, often offer the least inspiration. Growers and flower shops, with some notable exceptions, continue to produce and sell the same flowers they did 10 years ago—carnations, chrysanthemums, 'American Beauty' roses and gladiolas with a few additions now and then. It's no wonder that you may have difficulty imagining a really beautiful arrangement while standing in a florist shop. Look to other sources such as local greenhouses and nurseries, many of which have flowering plants year-round. Farmers' markets and farm stands are also good sources, especially if you want simple flowers. And fields, woods and country roadsides have many appealing blooms. (It's always necessary to get permission from property owners before cutting wildflowers or even weeds.)

In our backyard I cut anything within reach of the clippers: early weeping willow with its soft catkins; a graceful arching piece of Japanese maple; a branch of pear or apple in flower or loaded with fruit; dozens of different kinds of fall branches with berries such as cotoneaster, pyracantha, barberry and bittersweet. Even the vegetable garden yields treasures: a branch of tomato flowers or a stem of cherry tomatoes; a stem of eggplant blossoms; canes of raspberries; squash, pumpkin and nasturtium flowers; arugula, kale or lettuce that has bolted.■ —TOM PRITCHARD

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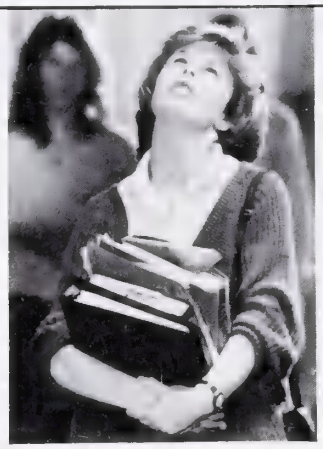
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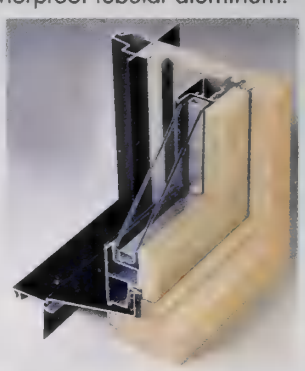







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"When you confront a house and have no problem finding the entrance, it's uplifting," says architect Christopher Morris. He transformed this house *(below)* with a front door addition and by converting the garage that faced the street into a library *(above)*.

'60s RANCH, '80s STYLE



Why did Cynthia Collins buy this house? She has great flair, while the house, a '60s ranch that had been "remodeled" by having two bedrooms popped on top, was mundane, predictable and noticeably lacking in style. What bothered Mrs. Collins most was that "it had no way of saying hello. It needed an entrance." The house had been built down the center of its bowling alley-shaped site, and its garage faced the street—not a very friendly facade. However, what it did have going for it was a location on the highest point of one of Connecticut's toniest towns, and as an interior designer, Mrs. Collins has an eye trained to see potential.

"The shape of the house was so uncomplicated that you could really let your imagination go," she says. "All we needed was the right architect to soften the forms."►



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A super-size Palladian window and French doors aid the transition from garage to light-filled library. Tomato-red walls provide a dramatic backdrop for Mrs. Collins's collection of blue and white china, the wool dhurrie carpet from Stark Carpet Corp., Chinese-style coffee table from Karl Springer Ltd. and botanical prints from Shepard-Clark & Co., Ltd.

An old garage becomes grand new living space enriched with design details

We interviewed several architects to try to find someone whose enthusiasm for the project matched our own," Cynthia Collins recalls. Before talking with Christopher Morris of Morris & Morris, the Collinses had already seen a house he remodeled, and they had been impressed by his detailing and creative use of space.

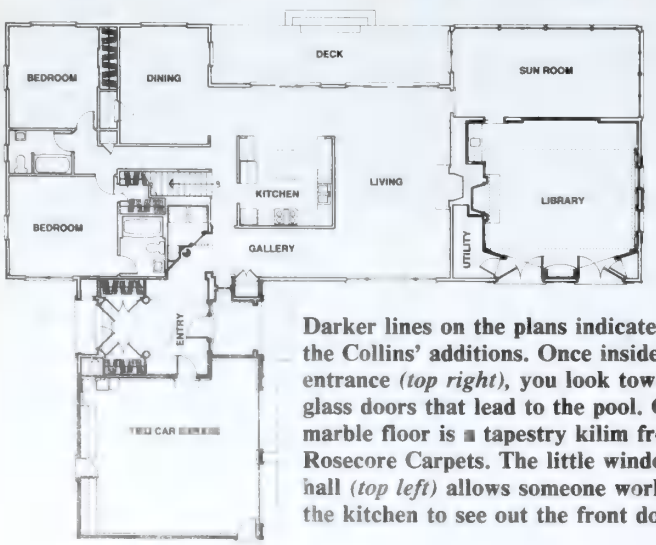
Even more important to them was Mr. Morris's enthusiasm for their project: He really wanted to do the job. "The moment they asked for an entrance I knew they were going to be interesting clients," he says. "They were not only seeking additional space but also a new image for their house. Designing an entrance is like designing a logo for the owners."

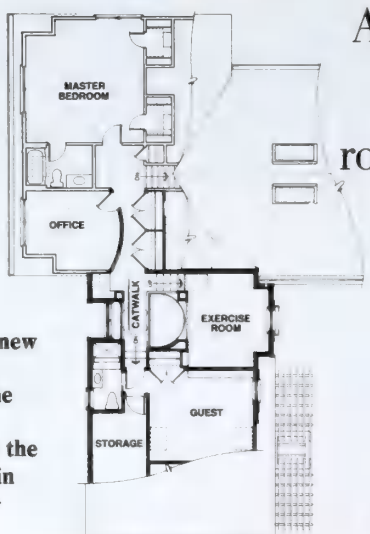
The house needed more than just a facelift, however, for in addition to its unwelcoming facade it had interior problems. "Exhaust from the old attached garage poured into the house," Mrs. Collins recalls. Moreover, the family needed more space. Accustomed to asking her own clients to study how they use a house before going through the creative process of decorating, Mrs. Collins and her family thought out exactly how they wanted to live in the house before presenting their requirements to the architect.

They determined that they needed a cozy room for family and friends to gather, a guest room and bath, an office for Mrs. Collins's growing interior design business and a separate garage.►









Darker lines on the plans indicate the Collins' additions. Once inside the new entrance *(top right)*, you look toward glass doors that lead to the pool. On the marble floor is a tapestry kilim from Rosecore Carpets. The little window in the hall *(top left)* allows someone working in the kitchen to see out the front door.►

Adding a new front entrance made room for a gracious, light-filled foyer


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Shingle-style elegance puts a new face on a house remodeled to add generous room for living

"The Collinses were educated clients," the architect says. "Cynthia is a pro, and Woody studied architecture with Vincent Scully at Yale. Woody was the one who insisted on the vernacular clapboard siding and pitched roofs of the New England shingle style to make the house appear to belong to its surroundings."

Although the Collinses wanted to examine alternate solutions, in the end they came back to Mr. Morris's first design. It called for making a library out of the garage facing the street; adding expansive windows to give the house the friendly facade Mrs. Collins wanted; creating a two-story entrance to accommodate a guest room and bath on the second floor; and building a new garage to frame the entrance.

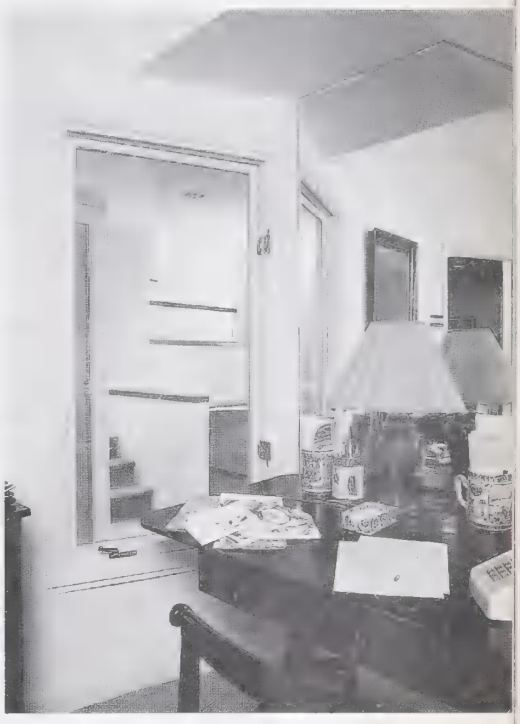
While this design met all the family's requirements with grace, there was a problem: The new garage would violate the town's side setback restrictions. However, Mr. Morris believed that if the town board could visualize what the remodeled house would look like, it wouldn't reject the design. He therefore took the time to produce drawings before appearing before the board. When commissioners saw what a welcome addition to the neighborhood the house would be, they quickly granted the variance.

Following this victory came the hardest part for the Collins family—living through the construction. "It's such an invasion," Mrs. Collins recalls. Her survival advice? "Wait until you have the money for a builder who's going to do the job right, and try to plan the project so that at least part of the house is untouched at any given time."

Now that the plaster dust has settled and everything is clean and in place, the trials of living through the construction recede as the family's satisfaction with the house grows. "We feel that it's now a home that reflects our family and suits our needs," Mrs. Collins says. "We wouldn't do anything differently."►

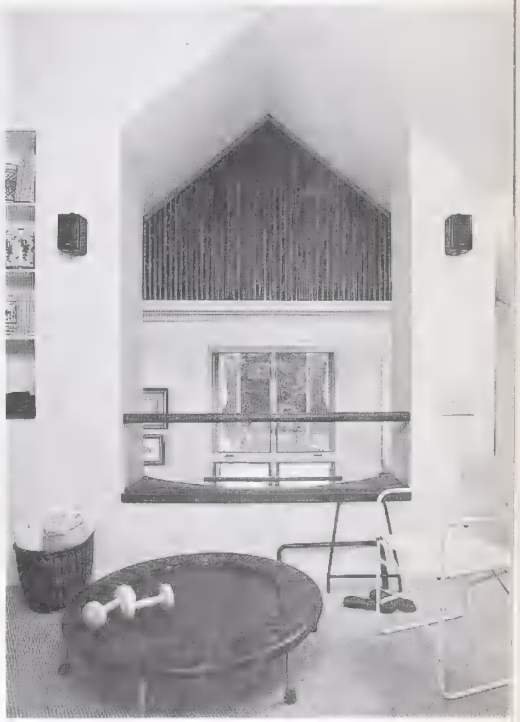
—SUSAN ZEVON
Photographer FELICIANO





Flowering plants flank the new front door *(above left)*. "I wanted the entrance to have an overhang," Mrs. Collins explains, "so no one would have to wait out in the rain." A mirror and interior window that opens to the hall visually expand the small office *(above right)*, which was created from one of the bedrooms.





A skylit catwalk *(above left)* scales the double-height entry, connecting new and old parts of the house on the second floor. Just behind the catwalk is an exercise room *(above right)* that overlooks the pool with its promise of a refreshing dip after a vigorous workout.

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REMODELING SPECIAL

YOU'RE MORE LIKELY TO BE SATISFIED WITH YOUR REMODELING IF YOU START OUT KNOWING EXACTLY WHAT YOU WANT

By HUGH HOWARD

No renovation or construction project begins with the ringing of hammers and the screaming of Skil saws. In fact, the sounds of construction may well come rather late, often months or even years after conception.

The first event is most likely to be a quiet realization. It may be a small epiphany that comes to you as you try to squeeze one more piece of furniture into an already crammed space. It may be a realization that occurs after the joyous revelation that another child is on the way—and you know full well there just aren't enough bedrooms to go around. Whatever the cause, the impetus for this realization is usually plain, old-fashioned need.

The planning. Once you know a renovation or construction project is in your future, your next step is to try and quantify that need. You will have to decide for yourself what it is that you require.

In this context, buying construction services is much the same as buying groceries: You are more likely to end up satisfied with your purchases if you go into the store knowing roughly what you want. That beautiful steak may be the most appealing thing in the store, but it won't do you any good if your dinner guests are vegetarians. The same is true of house designs and building materials. Do your thinking and planning first; buy later.

I made a mistake of this kind on the first renovation project I undertook. My wife and I decided to renovate the kitchen in our large city apartment. It was a narrow galley design, adjacent to a maid's room and half bath. No one who had lived in the apartment in the preceding 30 years had had a maid, and the maid's room and bath were too small to be of much use for anything but storage.

We summoned an architect friend. We gave him our priorities: a bigger kitchen and a utility room with washer and dryer. Needless to say, we wanted to spend as little money as possible. That was about as far as our thoughts had taken us. He asked a lot of questions. In retrospect, I'm afraid we gave him a lot of vague, poorly considered answers. So he looked around carefully, measured the spaces and went away.

He came back with a perspective drawing of a kitchen relocated into what had been the maid's room and bath, which together offered us the bigger space we wanted. The old kitchen was to be converted to the utility room. The whole design seemed just right, and required a minimum of renovation (and, therefore, expense). The drawing won our approval immediately, and we asked the architect to go to final plans. My wife and I felt we had the home renovation game all figured out.

THE THREE P'S IN SUPERVISION

As your renovation or construction project is going on, you will have to deal with the workmen. Even if you feel comfortable with them—and especially if you don't—it is important to keep a couple of considerations in mind.

The professionals: These men and women are pros in their own worlds. You need them. You wouldn't dream of buying the parts for a car and assembling it yourself, would you? In the same way that you leave a mechanic to do his job, let the carpenters and electricians and plumbers do theirs. Watch if you wish, but don't interfere.

Perspective: Step back, count to 10, think before you speak. Speak your mind but with a little perspective. Don't violate chains of command. Yes, you're the boss, but unless you are also acting as your own general contractor, you are not the only boss.

Patience: Be polite and complimentary. Even if you are not totally satisfied with the work, you are better off finding something good to say about part of it (to the fellow wielding the hammer as well as his boss) and then, through the proper channels, asking for the problem areas to be corrected. It is human nature to want to do better work for someone who appreciates it and, conversely, to be less inclined to work for the person who doesn't know how to do anything but complain.

The demolition to open up the space that was to be the new kitchen began shortly afterward. As the walls came down, we saw a larger, more appealing space. The old kitchen and maid's room and bath were one and, suddenly, we knew we wanted more. We saw a full-fledged eat-in kitchen, more windows with morning light and good views. The separate kitchen and utility room just didn't make sense to us anymore. So it was back to the drawing board.

In the end, we did get exactly what we wanted (that is, we got what we finally *realized* we wanted). We were thrilled with the finished product, but it did cost us twice as much as we had budgeted: The architect had to do his job twice (he had executed final plans by the time we changed our minds), and it was a bigger job than he had originally specified. And, too, it took almost twice as long.

What would we do differently if we were starting today? We would establish what we wanted earlier rather than later.

Let's suppose that *you* have reached the stage where you know what you want in terms of approximate size and number of rooms. That's the time to hire an architect, designer and/or contractor to design and build it for you. It isn't always easy, as the experience of my friends Denise and David suggests.

Their home was a converted squash court on what had been a large estate on the so-called Gold Coast of Long Island, NY. The house had a spectacular living room with hardwood plank walls that extended almost 25 feet up to a cathedral ceiling and enormous skylight. There was a monumental Victorian spiral staircase from a defunct bank in Maine, and a view of the water.worth writing about. The lone drawback was that the rest of the house consisted of a narrow TV room, a smallish kitchen and a comfortable but hardly enormous bedroom. In short, they owned property with million-dollar potential but with such space limitations that it was hard to entertain weekend guests, not to mention raise the children they were considering bringing into the world.

Denise and David knew they wanted the

(Continued on page 126)

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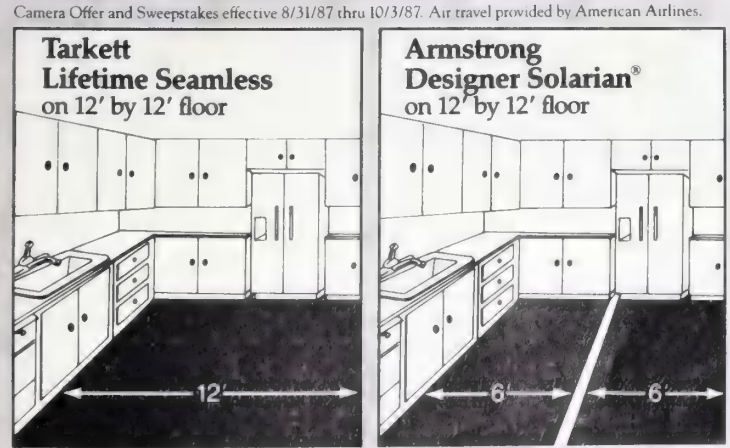


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addition to respect the architectural integrity of the building they were expanding. They knew approximately how much additional space they wanted. And their budget, while not unlimited, was generous. In short, theirs was the kind of job most architects love: an aesthetic challenge with a good deal of freedom.

They knew from day one that an addition was in their future, so almost before they got the coffee water boiling on the stove they began thinking and looking and talking new space. Neither of them had formal design training or construction experience, so they decided to talk to an expert. They made an appointment for a consultation at an architectural firm.

David and Denise arrived at the architects' Manhattan offices armed with photographs of their house, a site plan and great expectations, but no fixed idea of what they wanted. They met with an associate who told them that for $10,000 the firm would be most pleased to design an addition and execute a model for their consideration. Final working plans and construction supervision would be extra.

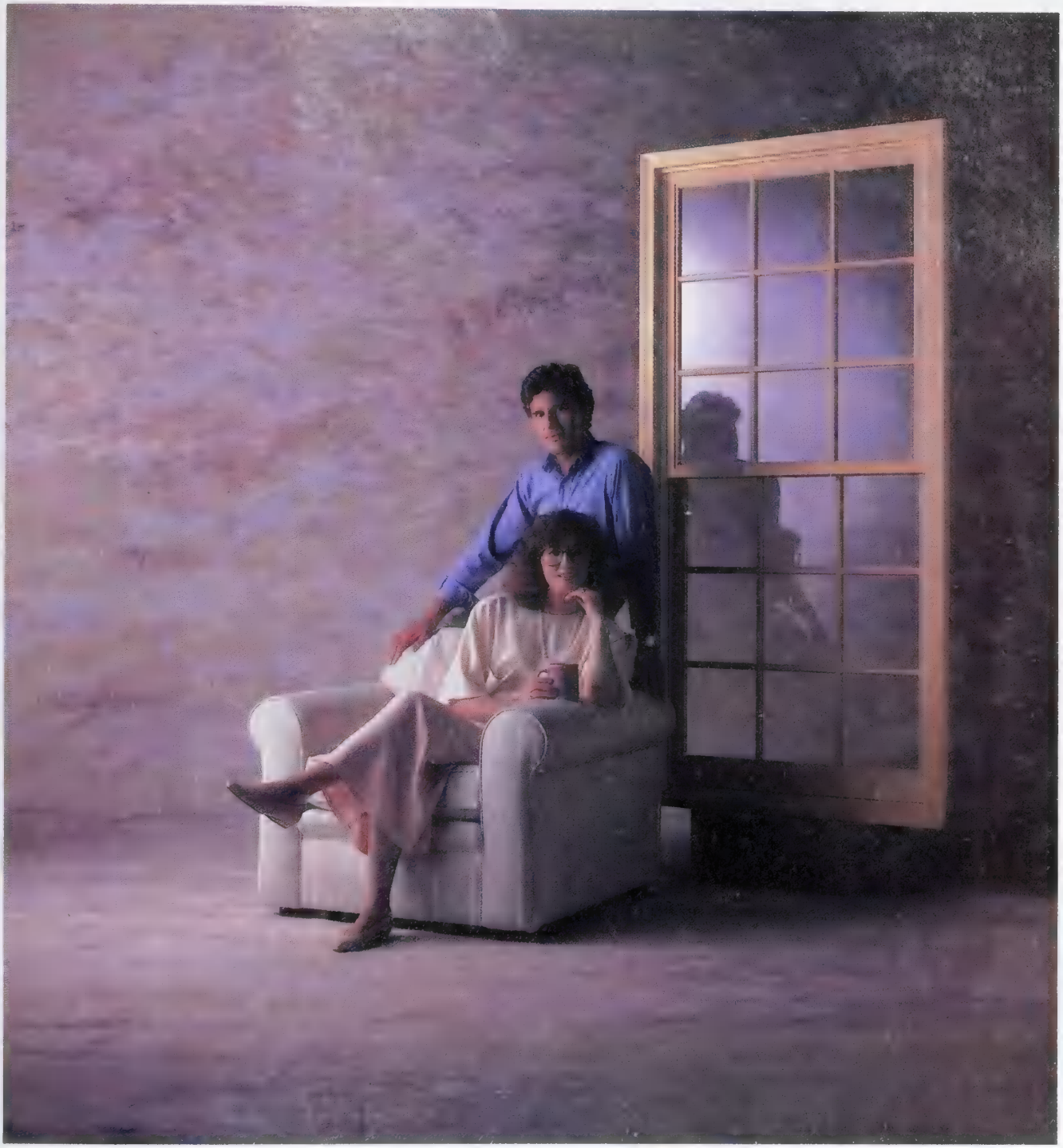
If the fee seems high, look at it this way: The construction cost would be in the neighborhood of a quarter of a million dollars. However, at that point David and Denise were looking for someone who would brainstorm with them, who would try to understand their needs—an architect who would work with them, not one who would deliver a fait accompli. Needless to say, this firm did not get that commission.

The next try was no more successful. An interior designer came knocking on David and Denise's door one rainy Sunday afternoon. He was a friend of a friend, had heard they were considering adding on and came to offer his services. He had never done a design job of the magnitude of Denise and David's, but was eager for the challenge. A rising star on the interior design scene in New York, he offered to do a first set of renderings, complete with elevations and floor plans, at no charge. If Denise and David liked what they saw, a mutually acceptable fee for the whole job would be negotiated; if they didn't, then it would be his loss and not theirs.

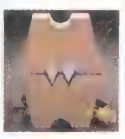
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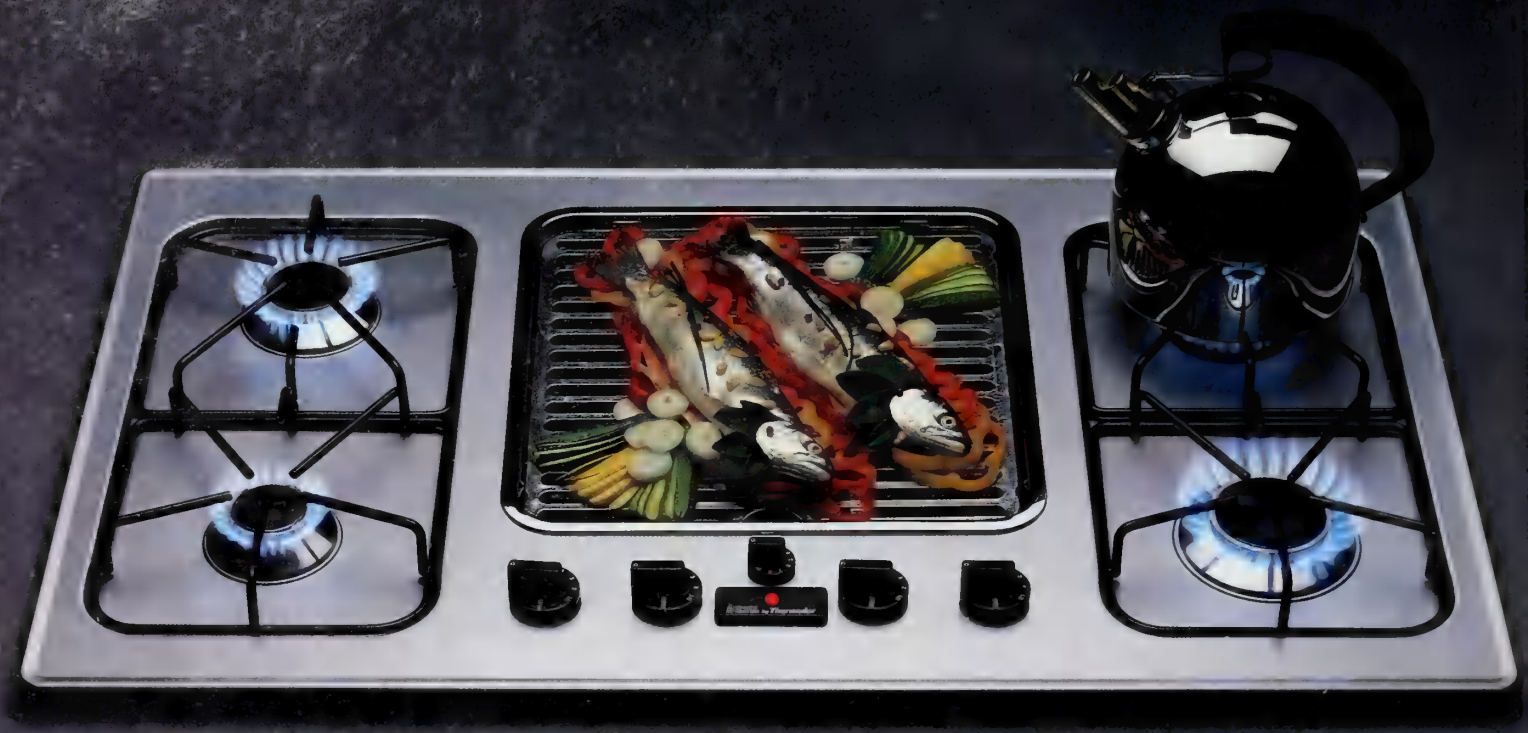


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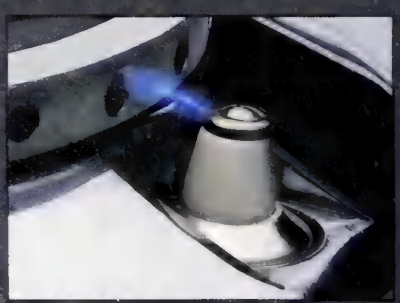
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REMODELING SPECIAL

WHAT A DESIGNER PUTS ON PAPER WILL DIFFER FROM YOUR DREAM

The three of them sat down and debriefed one another. The designer then disappeared to his drawing board, and Denise and David were left to await the results of their conversation.

When the designer returned, they were shocked at what he had drawn. It was nearly half again the size (and therefore the cost) of what they had asked for. It totally transformed the old facade (which they had told him they wanted to retain) by adding a new central section flanked by the original building on one side and a new mirror image of the old on the other. So much for that attempt.

Next David called an old high school friend who had become a licensed architect. His were primarily commercial designs, but he thought the job would be a good change of pace. He came over and looked. As is usual with such meetings, the homeowners talked at length with the architect. He tried to elicit from them as much hard information about expectations and needs as possible; they tried to describe to him the shape and feel and impression of their dream.

They had several more meetings, each of which involved reviewing a gradually evolving floor plan. The three of them seemed to be getting closer to the right layout, but Denise and David weren't quite satisfied. Perhaps the architect sensed this, because one day he called and said he just didn't have time to continue with the process. He was having trouble keeping up with his commercial work. Sorry, he said, I can't help you now—maybe next year?

They then talked to another nationally known architect, who told them he wouldn't work for a penny less than 15 percent of construction cost and that he thought the budget should be more like $400,000 than $250,000. As you may suspect, this couple has yet to break ground for their addition. "Probably next spring," David says. But at present, they have no plan—or architect.

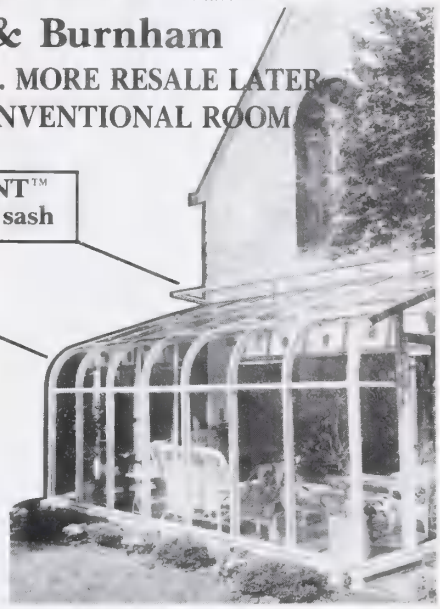
There is often an immense difference between what you see in your mind's eye and what your designer actually puts on paper, as David and Denise learned. Even

(Continued on page 130)

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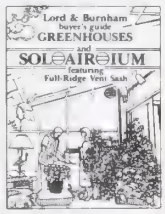
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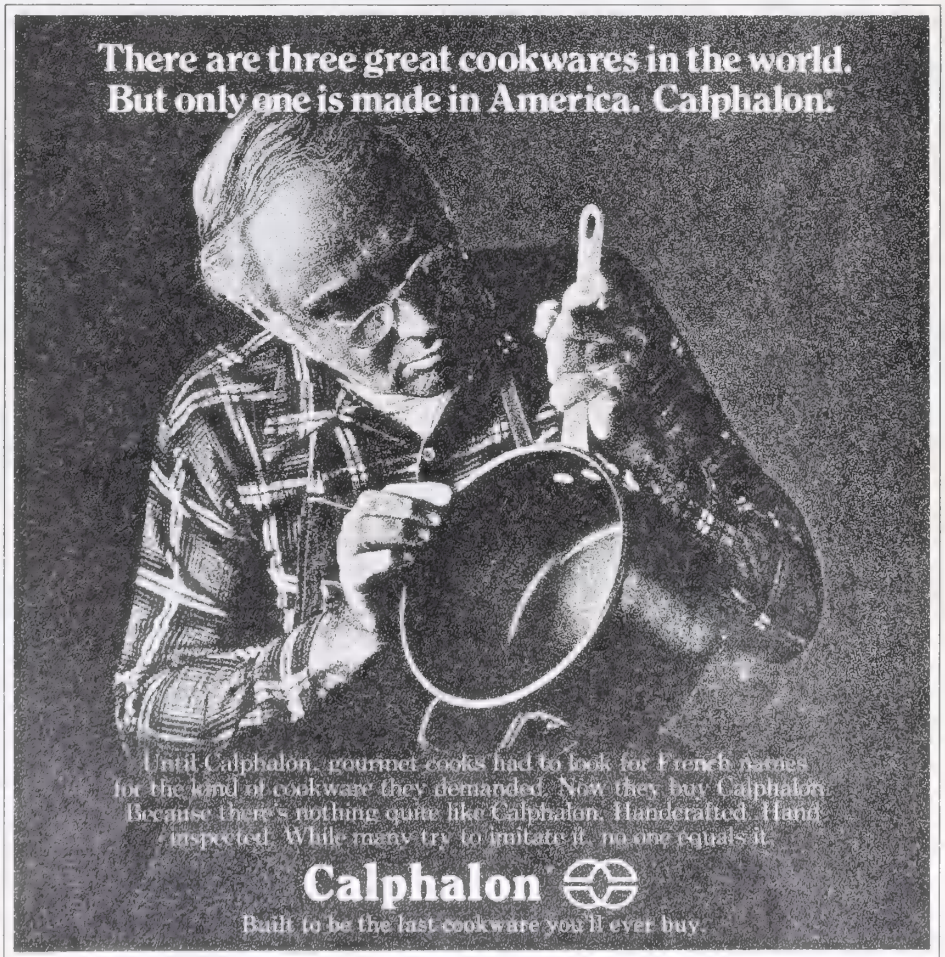
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REMODELING SPECIAL

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when the architect does put on paper what you want, it may not be the answer. You may not express yourself clearly (after all, few of us have formal design training or even an instinct for talking articulately about shapes and styles and spatial relationships). The architect/designer may not elicit key information from you as well as he should. And each of you may be guilty of not listening to the other. So you can see how important it is to communicate clearly with your designer: The paper realization of your dream is all-important; make sure you're all talking the same language.

The more carefully you plan, the better off you (and your wallet) will be when it comes to the construction. Denise and David haven't seen their addition get under way yet—but they also haven't rushed ahead and commissioned a halfway satisfactory structure just for the sake of getting it done. Don't be in a hurry early or you'll regret it later.

The construction. Now, suppose you love the plans, they fit your needs and your tastes, the budget is done and you have your financing. You have a builder ready to go to work. What's next?

Chaos is one word that comes to mind. It comes to lots of people's minds who try to live within a construction project. Even if you don't, steel yourself for the chaos.

The story of Scott and Deborah, an Oregon couple, is instructive. They planned a major renovation job for a time when they would be on vacation for four weeks. They figured that it would be perfect: They were taking the kids and dogs, they wouldn't have to live with the plaster dust, and the builder assured them it was "a piece of cake" to finish the job in the time allotted.

Not every job lends itself to such in absentia treatment, but in this case there were few decisions to make and Scott's brother lived next door, so he could inspect the work daily while they were away. They booked the builder's time in advance, worked out a delivery schedule for materials and headed for Southern California.

So what went wrong? Ironically, nothing did. The builder met his schedule, the materials all arrived, and he did a fine job, thanks in part to the brother's attentive inspections. There was only one problem: Scott and Deb came home a day early; their house was an unholy mess. Fragile furniture was piled on top of fragile furniture, and a layer of dust the thickness of a wet spring snowfall coated everything. The rugs were filthy, the yard was cluttered with wood scraps and shingle fragments.

But the builder volunteered to pay for a night in a hotel. He told the couple not to come back until after three o'clock the next afternoon, by which time the cleaning firm he had contracted to clean the place would have come and gone.

To Scott and Deb's amazement, a short 24 hours later they returned to a house at least as clean as the one they had left a month earlier. But the shock of seeing it in an apparent shambles stays with them.

Construction sites are more than messy. They can also be dangerous. On the other hand, perhaps the greatest source of delight in experiencing the renovation or construction process firsthand is the opportunity to see a structure emerge from a

(Continued on page 132)

HOW LONG WILL IT TAKE?

No two projects are the same, so answers to questions of timing are necessarily vague. Nevertheless, a few generalizations may be helpful in thinking about the job you are facing.

Remodeling an existing space in your home may take 2 to 6 months. This assumes that no excavation is necessary.

Building an addition to your home may require 3 to 12 months.

Renovation of an old building will probably take longer, more like 6 to 18 months. This is perhaps the least predictable job. We all know people who have taken 10 years to rehabilitate lovingly an old home; generally, using professional labor and a reasonable plan, 6 to 18 months will suffice.

On average, the construction of an entirely new home takes 1 to 2 years from conception to completion.

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disparate array of materials. Most architects and designers admit to a sense of wonder about it all—and the honest ones even admit that while much of the finished product was clearly envisioned on the drawing, some of it was not. The experience may even provide you with a better sense of how to enjoy your home.

The case of Eli and Jane's old barn in Virginia suggests this potential for discovery. They knew full well even before they began that by opening windows in the barn walls they would make it a lighter, more open building. But what they didn't anticipate was the effect they would get in the hayloft that was to be converted to the master bedroom.

To everyone's surprise, when the barn was cleaned out, the loft was found to have interior walls of old, rich cedar. Instead of hanging a drywall and plaster surface on the walls, as the original plans had called for, they decided to salvage the cedar. The architect had already suggested a couple of skylights, so the parts all seemed to be coming together.

One of Jane's recollections summarizes the pleasure of the experience for them. Jane and Eli had come to visit the work site on a Saturday afternoon. There were no workmen to interfere or be interfered with, so they had the place to themselves. The job was by no means finished, but skylights were in place and cedar adorned the walls of the converted loft. Little or no finish work had been done, but the basic shape of the place was there.

They walked around and looked at what had been done since their last visit, upstairs and down. They made notes to discuss with the architect and builders. Then they decided to go home.

Jane went out to the car. When Eli didn't arrive in a few minutes, she went to look for him, a little worried that he might have hurt himself. Eli, a disciplined man who always does what he says he's going to do and arrives when he says he is going to, was found sitting on the floor in the master bedroom. He was watching the warm red light of the setting sun play on the wall. As Jane says, "I'd never seen him sit still and do nothing before. I knew then that we'd done the right thing."

As Jane and Eli's experience suggests, if you begin with good planning yet remain flexible and open to change when opportunity knocks, there are often happy surprises to be uncovered and taken advantage of. There are moments of irritation, too, in any construction project. Every job seems to take longer than it should. Sometimes progress seems to stop for days or even weeks at a time. In renovation work, days can disappear while the job of correcting this or that unforeseen problem is done.

At times the progress in new construction also can seem to come to a dead stop, particularly when plumbers and electricians are roughing in their pipes and wires. A delay or scheduling conflict may mean that at times literally nothing does get done for a while, but that's where good scheduling comes in.

One almost universal joke in the construction business is the old line "It'll be done in a couple of weeks." The words can be said seriously or while smiling. "It'll be done in a couple of weeks" can be a real answer (only rarely) or a way of saying, "Hey, get off my back, will you? I got work to do here." In more than one rehab project I can recall, the words "It'll be done in a couple of weeks" were heard every week for several months.

(Continued on page 134)





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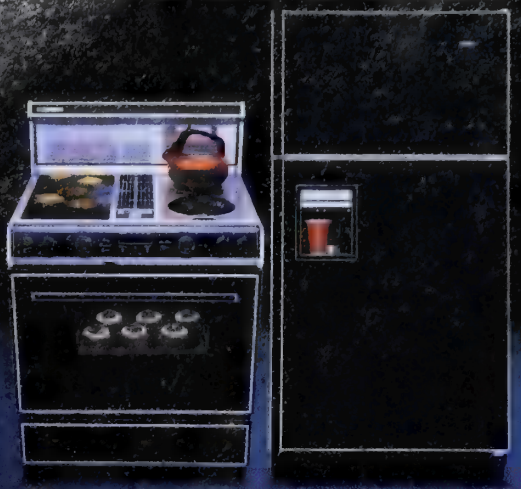
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The carpenters are most likely to be the first to arrive to get your interior remodeling under way, and their first task is likely to be demolition. Those kitchen cabinets you have always hated will be removed or those cracked tiles in the old bath will be sledgehammered down and out. The demolition is the first of the messy, dusty work.

Once the old is gone, the new will be put in its place. The carpenters will construct the wooden framing for the walls and, if any, for the new floors and ceilings. Some apartments require brick, steel, concrete and materials specified for fireproof construction, but chances are your home is of traditional wood-frame construction, so you won't require tradesmen other than carpenters for the rough construction.

The conversations you listen in on while the framing work is going on will probably involve some words that are new to you. A *stud* is a vertical wall member; a *joist* is a horizontal floor support; a *post* is usually a larger corner stud; and a *beam* is a large horizontal member.

Framing doesn't demand the kind of precise (and time-consuming) attention to detail that finish work does, so inspecting the job site after the workers have been there only a day or two can be very satisfying. New spaces seem to emerge almost overnight, and you can suddenly get a sense of how the rooms will appear and relate to one another.

While the carpenters are framing, you and/or your architect should spend some time measuring and inspecting carefully to be sure that the partitions as constructed coincide with the plans. It's probably a good idea to put your tape measure to use after hours. There is no need to insult the carpenters, although they know as well as you do that, no matter how experienced they are, they can still make mistakes.

Remodeling Special

EVEN PROS ADMIT TO A SENSE OF WONDER WHEN A FINISHED RENOVATION EMERGES FROM THE CHAOS OF CONSTRUCTION

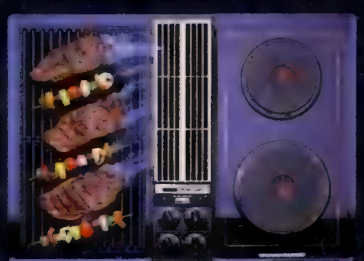
The remodeling process. You remodelers are lucky; you don't have to worry about a big hole in your yard. You also don't have to worry about the framing of the building or the roofing. (That is, unless you're amending the existing roof.)

On the other hand, if you live in the house, you're not so lucky, especially if you are planning to live there while the job is being done. The builders will have to work around you and the lives being led by your family members, and you must do the same for the workers.

Think about it this way: Remember that blue suit which always seems to have lint on it? Well, how will you feel if your whole life has lint on it? The lint will actually be sawdust and gypsum dust, but take my word for it, it'll be everywhere. Therefore, if there is any way to avoid living at the job site, do it. If there simply isn't, then make sure you and your contractor have a special planning session in which he briefs you on the steps in the process and what he expects you to do—and not to do—at points along the way.

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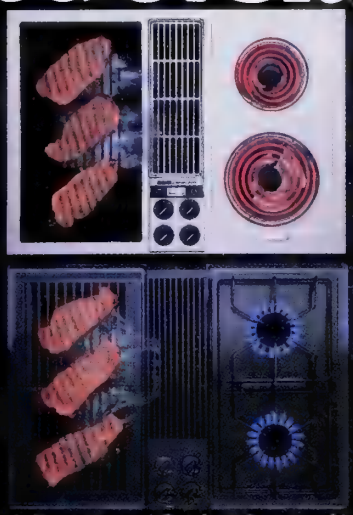


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Most of the mechanical work done at this stage will eventually disappear behind walls and ceilings. It is relatively simple to run a pipe or wire through the bare bones of a wall (the studs), but much more difficult later when the skin of gypsum board or other material has been applied.

You should have decided long before now what material to use for wall and ceiling surfaces, but the common options nowadays are gypsum board (also called drywall and Sheetrock) and wood paneling.

The gypsum board comes in sheets, four feet wide and of various lengths depending upon the dimensions of the walls to be covered. The sheets are applied to the walls with specially designed nails or screws whose heads are recessed just beneath the surface of the gypsum board. When all the sheets are in place, a number of layers of plasterlike paste called joint compound are applied. The joint compound covers the nail or screw holes and, along with strips of tape, the joints between the sheets. Gypsum board ceilings are done in the same way. Most drywall is a dull gray color, but waterproof drywall, which is often required (and always a good idea) in kitchens and baths, is usually a bluish-green color.

In the case of paneling, prefabricated veneered sheets are available, as are precut widths of solid boards. With the veneered sheets, the finish has already been applied: It saves time and money, but generally looks that way, too. You and your architect will have to resolve what gives you the look you want at a price you can afford.

There are other ceiling alternatives as well. Ceiling tiles are a good option for some, while dropped ceilings may be suitable if the job involves remodeling an older home with ceilings that are

(Continued on page 136)

Check door locations and sizes. If you find any discrepancies from the plans or even the space you've been seeing in your imagination, discuss them first with whoever is supervising the construction. If your architect is inspecting for you, let him have the hard conversation with the contractor-carpenter. But do it sooner rather than later. Every nail that gets put in makes it harder to undo what's been done.

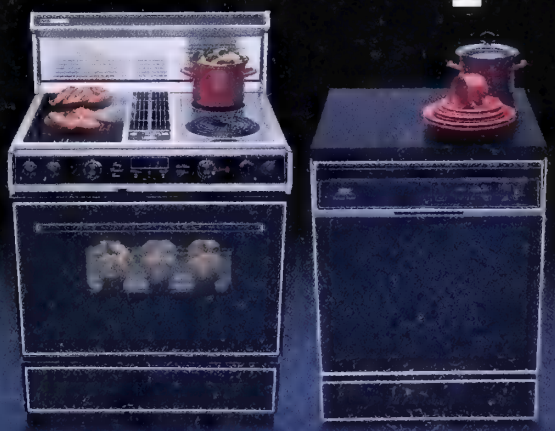
If to your horror you discover that something just isn't working (the little foyer is simply too little, for example), now is the time to make a change. It will probably cost you money, but you must decide whether you want to live with it for years or pay the price now.

When the framing is complete, the electricians and plumbers and heating, ventilation and air conditioning subcontractors will arrive to begin their work. The electricians will be drilling holes through studs and joists to pull their wires through, the plumbers doing the same for their pipes, the others for their ducts and/or piping. The phone men and, if you require them, the alarm installers, too, do their preliminary work now. If you are planning to have a built-in sound system or intercom, this is the time to put in the rough wiring for those systems.

The local building inspector will also arrive about this time. In fact, different inspectors may arrive to look at plumbing, electrical and other work. This should not be your problem, as your subcontractors should be responsible for arranging for the inspections—and passing them.

The electrical and plumbing work probably won't look very familiar to you at this stage. The pipes won't be attached to fixtures, but will end at the planes of the wall and floor. The electrical work will consist of stretching wires from the new area back to your main panel.

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judged for energy-conserving reasons to be too high. But once again, keep in mind the historical integrity of the building. Often high ceilings are crucial to the appeal of the room, and lowering them may leave you feeling that something is amiss.

In some ways the finish work is the hardest part. You look around at the new walls and ceilings, knowing how much work has gone in already and how much is really finished. But in a remodeling job, you are probably only about half done.

Finish work often takes a disproportionately long time. But good finish work can make the space just right; on the other hand, poor finish work can render the whole job a failure. The finish work I am referring to falls into two basic categories, the mechanical installations and the surface finishes.

Mechanical installations. The plumbers put in your toilet and sink at this stage (it's called "trimming out" or "setting the fixtures"). The electricians will install your dining room chandelier and your new electric range. The plugs and light switches get tied in now, and the carpenters can remove their extension cords from the part of the house they are not working on, for the power will come on in the remodeled area. The mechanical work must be meticulously coordinated with the surface finish work: The toilet goes on top of the tile floor, so the tile man must do his bit before the plumber can do his.

Surface finishes. Surface work includes everything from putting down the tile, wood or carpeting to hanging the doors and applying the casings around windows and doors. Kitchens get their cabinets. Doorknobs get attached. Switch and plug covers are applied. Painting gets done, too, along with a thousand other things.

This is a time when your inspections are most important. You should be available to the workers but not in their way. Often many questions come up at the last minute, and if they know you are there to answer these questions—or will be at a certain time—you're more likely to get what you want.

On the other hand, if in your visits to the work site you notice that the moldings don't match at one point or that a door doesn't close, don't take it upon yourself to bring up everything with the nearest workman, or even with his boss. Make a list.

This list of corrections is called a "punch list." The punch list isn't a daily gift for your architect or contractor. Give it to him, say, twice a week. Keep a copy, and follow up before you give him the next one to make sure what you requested was done. If it wasn't, find out why.

The completion. No building or renovation project goes like clockwork, no matter how much care and experience are invested. There are problems and holdups and changes and disagreements and mistakes and redos. In a sense, the situation is akin to what every coach concerned with conditioning his athletes has said a thousand times: If it doesn't hurt, it isn't doing you any good. A construction or renovation project shouldn't be painful, of course, but if there aren't moments of disagreement and difficulty, then you're living in a more perfect world than I am. Or you are determined to accept things uncritically.

One classic completion story is the one about John, the home renovator who decided he wanted to do a small portion of the work himself. It wasn't so much to

(Continued on page 138)





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save money as it was to feel more a part of the whole process. He arranged with the contractor to hang the drywall in his new dining area but to leave it unfinished. John would apply the tape and joint compound and finish the job himself.

Which he did. And even today, several years later, he will proudly point to the portion of the job he did himself and describe the role he played. But what he doesn't recall for his visitors (though his wife invariably does) is that he finished his portion of the work more than three weeks after the contractor completed the rest. So for nearly a month after everything else was painted and clean, the family had to live with gypsum dust and paint smells.

The last word. One of the most common problems is the situation where the finished product doesn't meet the needs or expectations of the homeowner. It simply doesn't have to be that way. Craftsmanship may have no satisfactory legal definition (despite its being the single most important aspect of evaluating any workmanship), but you can distinguish quality work from shoddy before the wrong personnel are hired or the final payment is made.

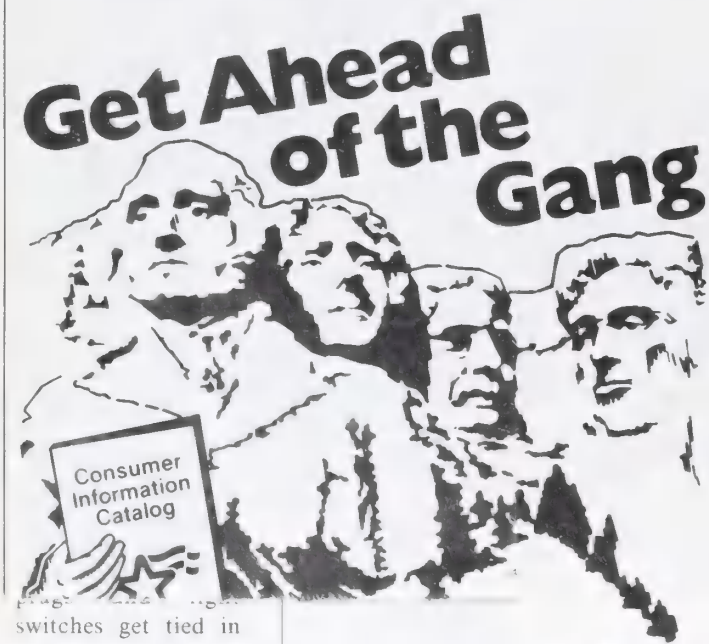
If you are new to the building trades, you are no doubt nervous about how you will know good work from bad. But you really don't have to worry about it; you have allies. If you have an architect and a general contractor working with you, regard them as your Joint Chiefs of Staff. You are still the supreme (i.e., check-signing) commander, but their advice is invaluable. You have some outside help, too, in the municipal inspectors. They may be a pain to your subcontractors, but a fair and reasonable inspector will be concerned not so much with dotting the *i*'s as with safety and quality. If you make sure your subs understand that their work is to be done according to code, the inspectors will cost you nothing even if they make your subs undo some work already completed. It is the subs' problem in such instances.

If you are not guided by a general contractor or an architect and don't trust your own instincts, you might consider hiring an inspector or a professional engineer to help. You might arrange for him to join you on a weekly inspection, or at three or four different times during the construction. Make sure you inspect before you write your check. Be sure you are paying for completed work and that it's good work.

This article is about getting the job finished: dreaming it up, getting it designed, getting it built and then finished. There is a great thrill when the bills are paid and the tools have been moved out and the punch list of last-minute fixes and details has been taken care of. That identifiable moment of completion is the biggest argument there is for hiring people to do a job for you rather than trying to take it on yourself.■

switches get tied in now, and the carpenters can remove their extension cords from the part of the house they are not working on, for the power will come on in the remodeled area. The mechanical work must be meticulously coordinated with the surface finish work: The toilet goes on top of the tile floor, so the tile man must do his bit before the plumber can do his.

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Russell MacMasters

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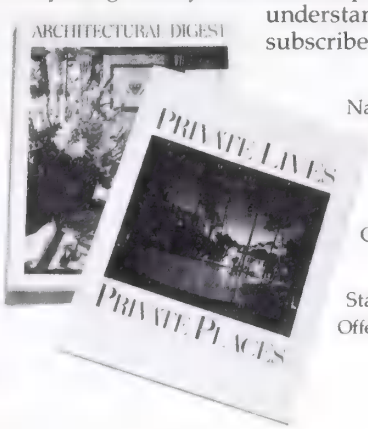
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All prices are approximate suggested retail

BIG ON FRENCH-COUNTRY: **Beverly Ellsley, designer, pages 55 to 63**





FURNITURE: DREXEL HERITAGE
FABRIC: ANJU/WOODRIDGE

Living room (above)

1. *Sofa* *$2,400*
2. *Love seat* *2,000*
3. *Slipper chairs (each)* *650*
4. *Desk chair* *780*
5. *Occasional chair* *940*
6. *Desk* *1,600*

Fireside (above)

7. *Chair with red and blue welting* *$1,470*
8. *Ottoman* *700*

Dining area (below)

9. *Oval dining table with wrought-iron base* *$1,070*
10. *Dining chairs (each)* *745*
11. *End table* *800*



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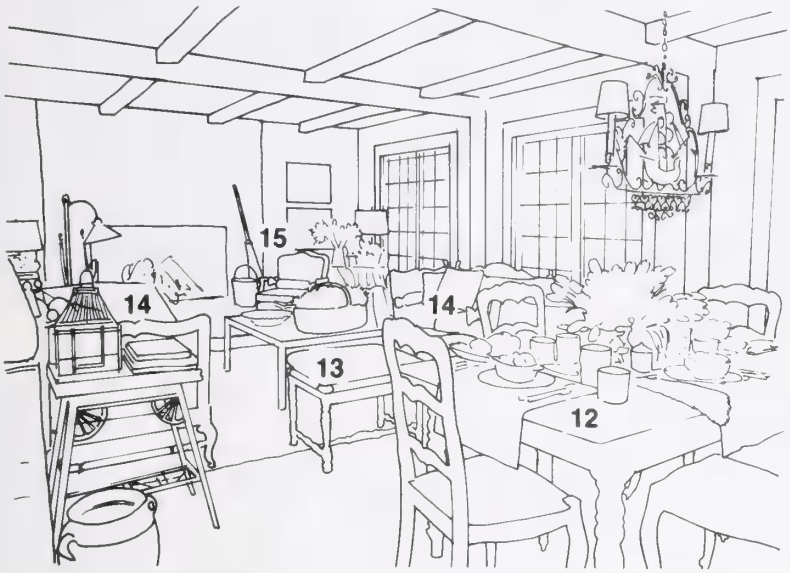
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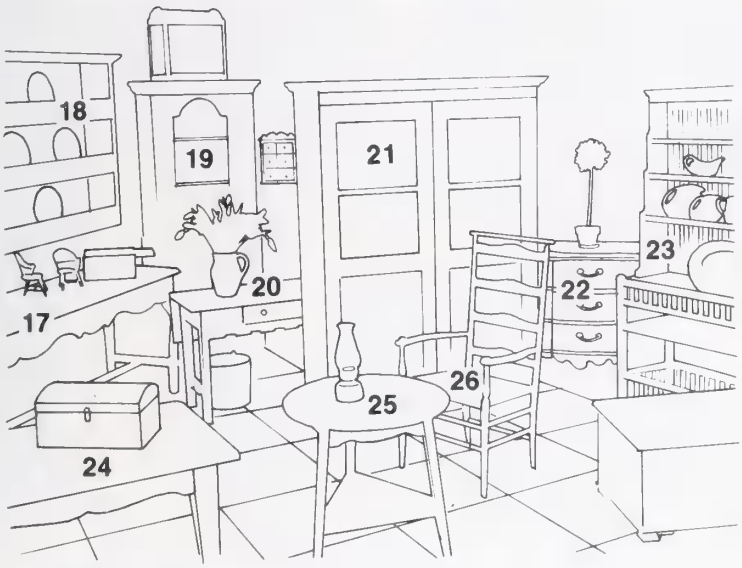
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BIG ON FRENCH-COUNTRY: Beverly Ellsley, designer, *continued*



FURNITURE: DREXEL HERITAGE

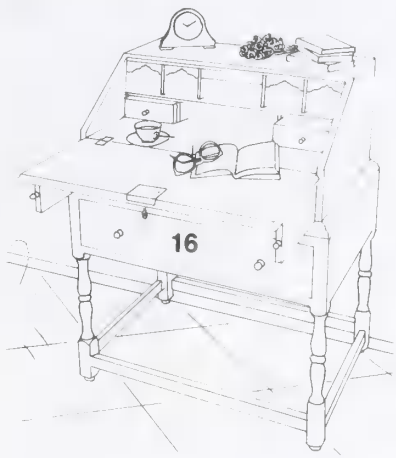
12. *Farm table* *$1,540*
13. *Bench with rush seat* *940*
14. *Love seats (each)* *3,000*
15. *Occasional chair with red and white welting* . *1,260*



PAINTED FURNITURE
SHOPPING LIST (right)

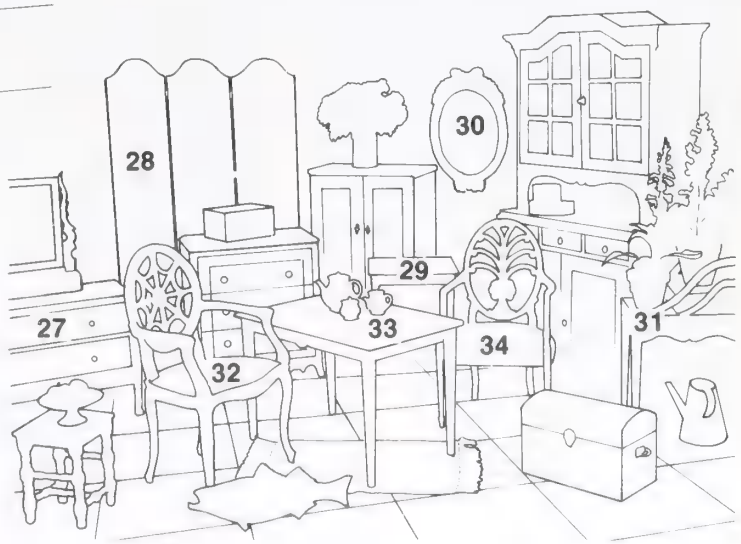
27. *Two-drawer chest, Bergdorf Goodman* *$3,200*
28. *Screen, Karges Furniture Co.* *3,750*
29. *Bedside table, Scan Des* *645*
30. *Wall mirror, Scan Des* *595*
31. *Plant stand, American Country Collection* ... *240*
32. *Spider-back chair, La Barge* *878*
33. *Cocktail table, Scan Des* *795*
34. *Plume-back armchair, Karges Furniture Co.* . *2,700*

PAINTED FURNITURE, pages 64 to 67



SHOPPING LIST (above and left)

16. *Desk on frame, Simms & Thayer Cabinetmakers* *$1,850*
17. *Console, American Country Collection* *675*
18. *Vitrine, American Country Collection* *725*
19. *Cupboard, Habersham Plantation* *1,150*
20. *Drop-leaf console, The Lane Co.* *460*
21. *Armoire, Domain* *2,000*
22. *French chest, Baker Furniture Co.* *1,995*
23. *Baker's rack, Drexel Heritage* *1,250*
24. *Cocktail table, Hickory Chair Co.* *625*
25. *Cricket table, Hickory Chair Co.* *530*
26. *Shaker armchair, Nichols & Stone* *310*





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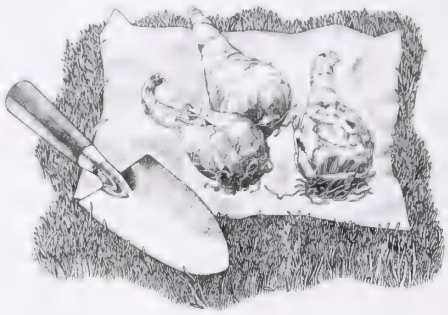
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GARDEN GUIDE

SEPTEMBER

Now is the time to put in bulbs and shrubs—and decide which plants you may want to move



By KEN DRUSE

To me, May is the month of new beginnings, but September has news to share as well. Soon it will be the harvest season. I'll collect the last red tomatoes and green ones to ripen indoors (on the counter, not in the windowsill), and await the apples and winter squash. Among the resting perennials, asters and chrysanthemums will burst into bloom. September marks the dahlias' finest moment and the crescendo of the roses' second season.

This is the beginning of the bulb planting rush. Narcissus should be planted this month, and all spring bulbs must go in before the first frost. This year try some of the tiny daffodils, such as 'Tête-á-tête,' 'Jack Snipe' and *bulbocodium*. These plants, about eight inches tall and less expensive than the giants, should be planted in masses. Plant several by the back door or naturalize *bulbocodium* in the lawn. Peonies and Oriental poppies are fall-planted. Set them in the garden as soon as they come from mail-order nurseries. Peonies can remain undivided for years, so choose a permanent location where they can be left alone. The bulbs must be planted so that the "eyes," the pink growing spots, are no deeper than two inches but no shallower than one. Poppies need full sun, but flowers will last longer if they're kept away from direct winds.

In Southern states this is the time to order trees and shrubs for planting as the weather cools. In Northern states, evergreens can be planted soon. They must have time to make new roots before winter. Be wary of nursery clearance sales; inspect plants carefully and avoid those with yellowing leaves or that are hopelessly rootbound. Lawns should be fed now and bare patches re-seeded. Keep the lawn mower handy—the growth season is not yet over.

This is the time when peegee hydrangea flowers can be picked and dried. Pick the blossoms, strip off leaves and arrange in a vase—without water! They will wilt *with* water but dry perfectly without it.

September marks the start of the heating season in some states and also the beginning of the indoor gardening year. If you've summered houseplants outside, take a careful inventory before you bring them in. Remove dead leaves and check leaves, stems and soil for insects. Plants that have declined over the summer should be discarded. This seems harsh, but if a houseplant hasn't done well during its best season, it probably won't improve in the dry heat and reduced light of the winter window garden.

As the days grow shorter, indoor plants enter a semi-dormancy, so you'll have to adjust your schedule accordingly. As their growth slows, reduce water and fertilizer. Feed with only a fraction of what you would use for plants in active growth. And decorate! This is a great chance to move plants around. Arrange some in one area (tall ones at the back, shorter ones in front), or feature a unique individual alone. Houseplants are our special charges—a living part of our home's interior design.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

REMODELERS' PARADISE

●*Pages 20 and 21:* **Suedetones® ceramic tile**—American Olean Tile Co. (M), Lansdale, PA 19446. **Monogram built-in appliances**—General Electric Co. (M), Major Appliance Business Group, Louisville, KY 40225; the GE Answer Center, (800) 626-2000. **Egg-and-dart molding and chair rail**—Ornamental Mouldings Limited (M), 289 Marsland Dr., PO Box 336, Waterloo, Ontario, Canada N2J 4A4. **Sunburst ornament**—Focal Point Inc. (M), 2005 Marietta Rd. NW, Atlanta, GA 30318. **The Tannery Group laminate** colors—Wilsonart Brand Decorative Laminate (M), Ralph Wilson Plastics Co., 600 General Bruce Dr., Temple, TX 76501. **Venus sink,** with bowl-in-bowl, sauce strainer, pop-up waste outlet system with turn knobs, optional cutting board; mat white, safran, perle—Villeroy & Boch (USA) Inc. (M), Interstate 80, New Maple Ave., Pine Brook, NJ 07058. **Ladylux faucet** with pull-out spray head and optional accessories; water filter head (not shown)—Grohe America Inc. (M), 900 Lively Blvd., Wood Dale, IL 60191. **Elliptical transoms,** part of The Atrium Door System; full-arch transoms available—The Atrium Door & Window Corp. (M), PO Box 226957, Dallas, TX 75222-6957. **Allusions vinyl flooring,** seven patterns, each in different color combinations—Mannington Mills Inc. (M), PO Box 30, Salem, NJ 08079.

HB TODAY

●*Page 29—Star Introductions:* **Russian Empire furniture reproductions,** for nearest stores write—John Widdicomb Co. (M), 601 Fifth St. NW, Grand Rapids, MI 49504; The Lane Co. Inc. (M), PO Box 151, Altavista, VA 24517; Swaim Originals (M), PO Box 4147, High Point, NC 27263; Baker Furniture Co. (M), 1661 Monroe, Grand Rapids, MI 49502. *Shades Of Esprit:* To locate **Esprit designs for bed and bath,** contact: WestPoint Pepperell, Consumer Affairs, 1221 Avenue of the Americas, New York 10020, (212) 382-5185. *All That Glitters:* "**The Silver of Tiffany & Co. 1850–1987,**" Sept. 9 through Nov. 8, 1987, Museum of Fine Arts, Boston; "**Tiffany: 150 Years of Gems and Jewelry,**" Nov. 7, 1987, through Feb. 6, 1988, Field Museum of Natural History, Chicago; "**Triumphs of American Silvermaking: Tiffany & Co. 1860–1900,**" Metropolitan Museum, New York City; "**Marks of Achievements: Four Centuries of American Presentation Silver,**" including 20 objects from Tiffany & Co., Sept. 19, 1987, through Jan. 3, 1988, Museum of Fine Arts, Houston; Exhibition of fancy engraving and archival drawings, Dec. 5, 1987, DeYoung Museum, San Francisco.

●*Page 30—Coming Attractions:* For more information on the **Chicago International New Art Forms Exposition,** call (312) 787-6858. *Shopping Around:* **Ronaldo Maia** (R), 27 E. 67th St., New York 10021. **Yield House,** Dept 6400 HB, North Conway, NH 03860; free catalog. **Gear wallpaper** books in stores across the country; for nearest location write—Gear, Inc. (M), 127 Seventh Ave., New York 10011. *What's Brewing Now:* **Uko Morita's ceramics** are available by mail; plate, $23, cups $8 each, postage extra, allow six to eight weeks for delivery—Uko Morita (M), 10 Holder Pl., #1A, Forest Hills, NY 11375. **Espresso/cappuccino maker,** in stores in October—Rowenta Inc (M), 281 Albany St., Cambridge, MA 02139. **Thermal server** in housewares departments nationwide; for nearest store write—Crown Corning (M), 5500 E. Olympic Blvd., Los Angeles, CA 90022.

(Continued on page 148)

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PRODUCT INFORMATION

Continued from page 146

●*Page 33—Saving Pays Off:* **Great American Salvage Company,** 3 Main St., Montpelier, VT 05602; 97 Crown St., New Haven, CT 06508; 34 Cooper Sq., New York 10003; Admiral Stanton House, Main & Madison streets, Sag Harbor, NY 11963; 7 West Washington St., Middleburg, VA 22117; 1630 San Marco Blvd., Jacksonville, FL 32207.

BIG ON FRENCH-COUNTRY

Designer: Beverly Ellsley, Beverly Ellsley Interiors, 87 Redcoat Rd., Westport, CT 06880.

●*Page 55:* **Sofa,** 90 by 36 by 32 inches high, $2,400 C.O.M.; **love seat,** 70 by 36 by 32 inches high, $2,000 C.O.M.; Heritage Custom Design Program (customer selects frame, fabric, pillow options and sofa length of 60 to 100 inches, and sofa is made to order); **chair with loose back pillow,** 30 by 32 by 34 inches high, arm height 23½ inches, seat height 16 inches, 100 percent cotton off-white fabric with decorative red/blue welt, Brittany Finish, $1,470; **ottoman,** 29¼ by 22 by 16 inches high, $700; **standard slipper chairs with small back pillow and kick pleat skirt,** 21½ by 31 by 30 inches high, seat height 18 inches, $650 each C.O.M.; **desk chair,** 22 by 23½ by 37½ inches, arm height 26 inches, seat height 20½ inches, Esquire finish, also in dark chestnut and brushed antique finishes, $780 C.O.M.; **occasional chair,** 26 by 27½ by 37 inches high, arm height 25 inches, seat height 19 inches, Esquire finish, dark chestnut and brushed antique finishes available, $940 C.O.M.; **desk,** 60 by 30 by 30 inches high, oak, Avignon finish, $1,759, from the South of France Collection; Plaid on back of dining chairs 100 percent cotton, call for nearest store—Drexel Heritage (M), (800) 447-4700, (800) 447-0890 (Alaska and Hawaii). **Wilton ribbon pattern,** on slipper chairs, desk chair, skirted table Multi colorway; **Blair floral stripe** on sofa and love seat, Multi colorway; **Palladian floral** on occasional chair, dining chairs Multi colorway, 100 percent cotton chintz, Teflon-coated, printed in England—Anju/Woodridge (M), 295 Fifth Ave., New York 10016; for further information contact PR Dept. (212) 889-7000. **Portuguese needlepoint rug**—Stark Carpet Corporation (T), 979 Third Ave., New York 10022. **Antique French grandfather's clock, 56-inch lace tablecloth with hand-crocheted lace border; French copper weathervane, red miniature dresser, red papier mâché dish, green milk jug, green basket with rope handle, green pitcher**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Green balustraded vase, yellow balustraded vase, pink taffeta pillow with coat-of-arms, red needlepoint pillow, candlestick lamp with paisley shade, red and white chintz pillows,** $165—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **English pine cupboard with glass front; gold/blue pillow; pink/blue pillow; red, white and blue wooden pins with wooden ball; coffee table; decoupage screen; antique globe**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Antique wooden checkerboard table with brass frame, red papier-mâché dish, antique surveyor's instrument**—Nancy Brous Antiques (T), 979 Third Ave., New York 10022. **Antique yellow glazed pot a confit large glazed urn**—Parc Monceau (R,T), 18 Riverside Ave., Westport, CT 06880. **Paisley throw**—Cherchez (R), 862 Lexington Ave., New York 10021. **Bouillotte lamp with red shade, green ceramic bowl, antique metal salad basket**—Maison Jean-Francois (R,T), 359 Bleecker St., New York 10014. **Small black 19th-c. child's chair**—Kelter Malcé (R,T), 361 Bleecker St., New York 10014. **19th-c. portrait of boy**—Kentshire Galleries Ltd. (T,R), 37 E. 12th St., New York 10003. **Wooden picture frame**—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **Green birdcages**—Howard Kaplan's French Country Store (T,R), 35 E. 10th St., New York 10003. **Hand-painted French faience serving pieces in pine cupboard, faience bud vase on desk, faience covered jar, yellow Portuguese tile table with wrought-iron base,** $450—Faïence (R), 120 Washington St., South Norwalk, CT 06854. Blue and white lamp on skirted table from private collection. Panel desk accessories—Il Pariro (R), 1021 Lexington Ave., New York 10021. Solid-brass door hardware; write for nearest dealer—The Broadway Collection (M), 250 N. Troost, Olathe, Kansas 66061.

●*Page 56 (top left):* **Ivy topiaries,** $30 to 55—The Greenery (R), 3237 Pierce St., San Francisco, CA 94123. **Antique birdcage with brick motif**—Howard Kaplan Antiques (T), 827 Broadway, New York, NY 10003. **Wire birdcage on stand, fireside chair**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Antique bucket with lid painted to simulate wood**—Trevor Potts Antiques Inc. (R,T), 1011 Lexington Ave., New York 10021. **Hessian soldier andirons, fire tool set and stand**—Wm. H. Jackson Co. (R,T), 3 E. 47th St., New York 10017. **Red cachepots**—Charlotte Moss & Co., Ltd. (R,T), 131 E. 70th St., New York 10021. Red child's chair from private collection.

●*Pages 56 and 57:* **End table,** 26 by 26 by 24 inches high, oak, Avignon finish, $800; **oval dining table** with **wrought-iron base,** 49¼ by 39½ by 29 inches high, oak top with Avignon finish, $1,070, both South of France Collection; **dining chairs,** 22½ by 22 by 38 inches high, arm height, 20½ inches, seat height 20 inches, oak, $745 each; call for nearest store—Drexel Heritage (M), (800) 447-4700; (800) 447-0890 in Alaska and Hawaii. **Antique painted Brittany armoire and basket**—Pierre Deux (R,T), 367 Bleecker St., New York 10014. **Antique French trumeau**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Victorian birdcage**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Magnifying glasses, brass-edged wooden box**—Nancy Brous Antiques (T), 979 Third Ave., New York 10022. **Red 19th-c. English needlework footstool**—Trevor Potts Antiques Inc. (R,T), 1011 Lexington Ave., New York 10021. **Hand-painted French faience dinnerware and green Biot glasses**—Faïence (R), 120 Washington St., South Norwalk, CT 06854.

●*Pages 58 and 59:* **Betsey Talcott Woodard Weave™ rug,** 9 by 12 feet; also available in runners and 6 by 9 feet, and 3-by-5-feet area rugs—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **Farm table,** 60 by 36 by 29½ inches, Avignon finish, oak and oak veneers, South of France Collection, $1,539; **loveseats,** 60 by 31½ by 34 inches high, Leblanc finish, oak and oak veneers, red and white check 100 percent cotton fabric, $3,000 each; **occasional chair,** 26½ by 26 by 36½ inches, Leblanc finish, oak and oak veneers, 100 percent cotton off-white fabric, 100 percent cotton red and white check welt, $1,260; **bench with rush seat,** 48 by 18 by 20 inches high, Avignon finish, oak, standard cushion, 100 percent cotton red and white toile, $940, South of France Collection, call for nearest store—Drexel Heritage (M), (800) 447-4700; (800) 447-0890 in Alaska and Hawaii. **French dining chairs with rush seats; iron coffee table; lion lamps, pair; brass floor lamp with white shade; yellow ceramic jug; antique paintings, pair; red and blue throw; paisley shawl on skirted table; antique white crocheted bedspread table skirt; Bessarabian pillow; blue bowl; red painted basket; majolica pitcher; miniature grandfather's clock; red and black Dresden fan quilt**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Antique ship chandelier, green wire birdcage, antique fireplace tools, fireplace broom**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Bamboo/lacquer table, copper coal bucket**—Nancy Brous Antiques, Ltd. (T), 979 Third Ave., New York 10022. **Hanover flatware, Country French dinner plates,** write for nearest store—The Wilton Armetale Company (M), 18th and Franklin streets, Columbia, PA 17512. **Working Glass tumblers**—Durand International (M), available at major department stores. **Hand-painted red and white French faience dinnerware and covered jars, gray flower basket and blue napkins**—Faïence (R), 120 Washington St., South Norwalk, CT 06854. **Solid-brass door hardware,** write for nearest dealer—The Broadway Collection (M), 250 N. Troost, Olathe, KS 66061. **Exterior French doors,** call for nearest retailer—Morgan Products Ltd. (M), 601 Oregon St., Oshkosh, WI 54903; (800) 435-7464.

●*Pages 60 and 61:* **Armchair,** 21¼ by 22¼ by 40 inches high, Leblanc finish, oak, standard with tie-on cushion, miniature print fabric, $719; **hutch,** 48 by 18 by 78 inches high with laminated pull-out shelf, Leblanc finish, oak and oak veneers, $3,599, both South of France Collection, call for nearest store—Drexel Heritage (M), (800) 447-4700; (800) 447-0890 in Alaska and Hawaii. **Pennsylvania Stripes runner,** multi-color stripe on teal background; **Pennsylvania Bars runner,** slate-blue stripes on neutral background—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **Hand-painted French faience teapot, coffeepot and pitcher, creamers, basket tray**—Faïence (R), 120 Washington St., South Norwalk, CT 06854. **Moutarde Dijon white cannister**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Crème Fraiche white cannister, blue gingham canisters, majolica thistle plates**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Blue teapot**—Howard Kaplan's French Country Store (T,R), 35 E. 10th St., New York 10003. **Ceramic tiles;** Children's Games Blue #AM84B, Animals in Circles Blue #70B, Blanc #AM90B, all 5 by 5 by ⅞ inches; Acanthus border #32B, 2½ by 5 by ⅞ inches—Country Floors Inc. (R, T), 300 E. 61st St., New York 10021. **Kitchen countertop:** 4mm Rojo Alicante stone panels with polished finish, laminated to aluminum honeycomb backing—Domestic Marble & Stone Corp. (R,T), 41 E. 42nd St., New York 10017. **Kitchen cabinets** custom-made—Beverly Ellsley Interiors, 87 Redcoat Rd., Westport, CT 06880. **MicroThermal™ oven #EII-CMT21; Dishwasher #EII-THD4800,** *(top right);* **Trash Compactor #EII-TMC28,** Cook 'n' Vent #EII-CV36, *(bottom right);* **Dishwasher #EII-THD4800; Stay Hot Oven #EII-SHO1BG** lunar gray with pinstripes, Europa II Collection, call your nearest Thermador dealer—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040. **Lakefield sink #K-5924, Alterna faucet #K-6973,** write for information—Kohler Co. (M), Kohler, WI 53044 Att.: Advertising. **Refrigerator/freezer model #3211,** automatic defrost, automatic icemaker, call for nearest dealer—Sub-Zero Co., Inc. (M), (800) 222-7820. **Counter stool with wrought-iron frame and memory swivel seat,** tie-on pad, 100 percent off-white cotton fabric, South of France Collection, $669, call for nearest store—Drexel Heritage (M), (800) 447-4700; (800) 447-0890 in Alaska and Hawaii. **Casement windows,** 5,000 standard shapes and sizes, wood and cladwood, custom sizes, sliding and hinged patio doors available, call or write for further information—Marvin Window Co. (M), PO Box 100, Warroad, MN 56763; (800) 346-5128. **Wooden bowl, antique two-tiered pastry "presentoire," large antique coffee grinder, antique blue seltzer bottles, red and white gingham pots, red and white gingham coffee pot, red and white gingham "sel" container, canister with dancing man, white utensil holder**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Kaffeel white canister, copper tea kettle**—Nancy Brous Antiques (T), 979 Third Ave., New York 10022. **Copper mold**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Hand-painted white and blue French faience mixing bowl**—Faïence (R), 120 Washington St., South Norwalk, CT 06854.

●*Pages 62 and 63:* **Flower chandelier, camel-back sofa, 18th c.; walnut table; fireplace fender; botanical print; Napolean III side table with marble top; polished iron bed (new),** queen size, $3,200; **pansies painting by Comptesse Joybert, c. 1870**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Romance fabric on pair of beechwood bergeres,** peach; **Voltaire fabric** on custom-made quilt and pillows, pastel; **Michelle fabric** for custom-made dust ruffle, folk-art red; **Petits Points fabric,** blue (discontinued), available now in raspberry, mocha, folk-art red, all 100 percent cotton, $19.95 per yard; **Pineapple lace,** $45 per yard, **Pineapple lace valance,** $12 per yard, chairs, fabric and custom work—Howard Kaplan's French Country Store (T,R), 35 E. 10 St., New York 10003. **Needlepoint rugs,** Kamdin Designs (T,R), 791 Lexington Ave., New York 10021; **antique white quilt** as tablecloth, Judi Boisson (R), 4 E. 82nd St., 3F, New York 10028 (by appt. only). **Mantel**—Architectural Paneling Inc. (T), 979 Third Ave., New York 10022. **Exterior French doors,** call for nearest retailer—Morgan Products Ltd. (M), 601 Oregon St., Oshkosh, WI 54903; (800) 435-7464. **Solid-brass door hardware,** write for nearest dealer—The Broadway Collection (M), 250 N. Troost, Olathe, KS 66061. **Casement windows** in 5,000 standard shapes and sizes; custom sizes; sliding and hinged patio doors available; call or write for further information—Marvin Window Co. (M), PO Box 100, Warroad, MN 56763; (800) 346-5128. **Table lamp,** $295—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Purple and white cachepot**—Faïence (R),

(Continued on page 150)

Officially authorized by Shirley Temple

the Shirley Temple Rebecca of Sunnybrook Farm Doll



One in a series of heirloom quality porcelain dolls capturing Shirley Temple in her most famous movie roles.

Now, the irresistible charm of Hollywood's greatest little movie star has been captured in a quality porcelain doll, *The Shirley Temple Rebecca of Sunnybrook Farm Doll.*

Fine bisque porcelain

Her head, arms and legs are crafted of fine bisque porcelain. Her eyes and peaches & cream complexion have been delicately painted by hand. And look at those cute dimples and beautiful curls. Isn't she precious?

Hand-tailored outfit

Her outfit is hand-tailored of blue denim and red-checked gingham. With her big straw hat, cuffs rolled up and bucket in hand, she looks like she stepped right from the silver screen and into your home!

Send no money now

You need send no money now, simply return the Reservation Application. She is priced at $90, payable in three monthly installments of $30 each. You may charge each installment to your VISA or MasterCard. This price also includes a display stand. You will also have the privilege – but not the obligation – of acquiring other dolls in this series with your matching serial number.

This doll is available only from the Danbury Mint. You must be satisfied or return her within 30 days for a replacement or refund.

An exceptional heirloom

Now, you can acquire your own Shirley Temple doll, an heirloom that will melt your heart and be passed on with love to your children and theirs. Mail your reservation today!

Shown smaller than actual size of 14 inches.

the Danbury Mint

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Reservation Application

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06857

Rebecca

Please mail promptly.

Please accept my reservation for *The Shirley Temple Rebecca of Sunnybrook Farm Doll,* crafted of bisque porcelain and dressed in blue denim and gingham. With my doll I will receive a display stand.

I need send no money now. I will pay for the doll in three monthly installments of $30 each*, the first being billed before shipment. If I am not satisfied, I may return my doll within 30 days for replacement or refund.

*Plus $1 per installment for shipping & handling

Name _____
PLEASE PRINT CLEARLY

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City/State _____ Zip _____

☐ Check here if you want each installment charged to your.
☐ VISA ☐ MasterCard

_____ _____
Credit Card Number Expiration Date

Signature _____

Please allow 8 to 12 weeks after initial payment for shipment.

A1

PRODUCT INFORMATION

Continued from page 148

120 Washington St., South Norwalk, CT 06854. Lace pillows, bench, basket, mantel accessories, picture frames from private collection.

● *Page 63:* **Custom cabinetry**—Beverly Ellsley Interiors, 87 Redcoat Rd., Westport, CT 06880. **Cygnet™ deck-mounted bath faucet K-6765** with washerless ceramic valving, black with polished gold and brass accents; **IV Georges™ Brass High Country Spout; WaterGuard™ lavatory faucet K-6811,** optional black and polished or brushed chrome inserts; **Caxton lavatory sinks K-2210; Mandelay teakwood whirlpool;** write for information—Kohler Co. (M), Kohler, WI 53044. Marbleized cabinets by F. David Carlson, wall glazing and wood graining finishes available—Carlson Painting Co. (T,R), 42 Noble St., Stamford, CT 06902. **Old Dominion Suite solid-brass bathroom cabinet hardware,** write for nearest dealer—The Broadway Collection (M), 250 N. Troost, Olathe, KS 66061. **Casement windows** in 5,000 standard shapes and sizes, wood and clad-wood, custom sizes, sliding and hinged patio doors available, write for information—Marvin Window Co. (M), PO Box 100, Warroad, MA 56763, (800) 346-5128. **Terra-cotta Italian ceramic floor tile by Barbetti** sealed and flashed, 12 inches square; **black and white hexagonal Italian ceramic tiles** 8 inches by 8 inches, with black bull nose inserts by Grazia—Hastings Tile & Il Bagno Collection (T,R), 201 E. 57th St., New York 10022. **Small chair with turquoise fabric**—KM Antiques of London (T), 979 Third Ave., New York 10022. **Needlepoint rug**—Kamdin Designs (R,T), 791 Lexington Ave., New York 10021. **Black floral hatboxes**—Faience (R), 120 Washington St., South Norwalk, CT 06854. **Apothecary jars, gold-plated tray, silver and crystal jars, green bottles, Louis XVI ribbon oval mirror, antique Lute mirror, botanical prints, Napolean III vanity and chair, crystal and sterling jars and perfume bottles, crystal box**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Château floral hand towels,** sheared 100 percent cotton, Howard Kaplan Collection, also available at fine department stores; **carved wood screen with glass panes, Petits Points fabric,** 100 percent cotton, blue (discontinued), raspberry, mocha, folk-art red available now, $19.95 per yard—Howard Kaplan's French Country Store (R,T), 35 E. 10th St., New York 10003. **Royal Velvet bath towels,** 100 percent combed cotton, coral, green mist, available in fine department stores.

PAINTED FURNITURE

● *Pages 64 and 65:* **Handmade, hand-painted vitrine,** $725, **and console,** $675, 400 finishes, delivery—American Country Collection (M,MO,R), 620 Cerillos Rd., Santa Fe, NM 87505. **Hand-painted dinner plates by Tom Phinney** in vitrine, $27 each; **wooden bowls with hand-painted stripes,** $45 each; **green pitcher by Barbara Eigen,** $50—Zona®, 97 Greene St., New York 10012. **Hand-painted candle box on console,** $950; **green and white hand-painted antique birdcage,** $725; **antique yellow spice cupboard,** $265; **antique blanket box,** blue, $775—Evergreen Antiques®, 120 Spring St., New York 10012. **Hand-painted miniature Windsor chairs,** $125 each; **painted Minnesota sewing basket,** $85—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Queen Anne Corner Cupboard #231404,** Winter Pine, interior, Palace Arms Red, 17 finishes, $1,150—Habersham Plantation Corp. (M), PO Box 1209, Toccoa, GA 30577; (800) 241-0716. **Drop-leaf console #6814,** tumbleweed finish, America Collection, $460—The Lane Co. (M), Altavista, VA 24517. **Bucket hand-painted by Priscilla Jackson;** old one-of-a-kind pieces specially painted, write with special requests; **painted morning glories box**—Priscilla Jackson (M), RFD 2, Warmac Rd., Winchester, NH 03470. **Hand-painted trompe l'oeil reproduction-c. 1900 armoire,** London Pine, $2,000; delivery can be arranged—Domain (R), 51 Morgan Dr., Norwood, MA 02062. **Shaker armchair #335,** turned legs with mushroom caps, 25 by 45 inches high, cream, seven colors available, 5281—Nichols & Stone (M), 232 Sherman St., Gardner, MA 01440. **French reproduction chest #2769** by [illegible] Co., ash veneers, solids, [illegible] and other finishes available, $1,995—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Baker's rack #630-991** with six shelves, Old Vellum on Maple, also in nutmeg finish, 37 by 16 by 73 inches high, $1,250—Drexel Heritage (M), Drexel, NC 28619. **Green oval platter** in baker's rack, $39—Platypus (R), 126 Spring St., New York 10012. **Rectangular pewter-blue cocktail table #4130-65; round shutter-green cricket table #4230-66,** both American Digest Collection—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603. Pitchers in Baker's rack and lantern on table, private collection. **Stockbridge desk on frame,** 38 inches high, maple painted with Milk Paint, hand dovetailed joints, barn red with Lexington green, $1,850, twelve color choices, also available in tiger maple and cherry, copied from Trustees of Preservations of Massachusetts, original design c. 1700–1725—Simms & Thayer Cabinetmakers (M), 205 Oak St., Pembroke, MA 02359; catalog, $3.

● *Pages 66 and 67:* **Two-drawer chest with green lattice painting,** $3,200; **artichoke boxes in cupboard by Mottahedeh,** $60 each; **covered tureen,** $125; **teapot,** $85; **matching creamer and sugar bowl,** $85 pair; **white pierced footed compote,** $60—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Painted blue border stool,** $175; **pink vanity mirror with drawer,** c. 1880, $495; **refurbished antique pink and gray cupboard #431** with painted panel doors, newly painted in the Gustavian tradition, $1,750; **tall pink cupboard with glass doors** painted in the Gustavian tradition, $3,900—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. Damarisotta peony vase, $67; **wallpaper-covered boxes,** $30 each; **painted fish,** $98—Sweet Nellie (R), 1267 Madison Ave., New York 10128. **Spider-back chair #5525** rubbed with white finish, $877.50—La Barge (M), 300 E. 40th St., Holland, MI 49422. **Hand-painted screen #G-681,** special order assorted colors, $3,750; **Hepplewhite plume-back armchair #4967,** Adam-style painted decoration, black also, $2,700—Karges Furniture Co. (M), PO Box 6517, 1501 W. Maryland St., Evansville, IN 47712. **Made-to-order pale pink chest of drawers,** custom color-matching, will arrange for shipping, $1,500; **made-to-order light green painted trunk,** $325; **stenciled rag rug,** $75—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Diamond-pattern floor painted by Luis Molina**—Luis Molina Studio (R), 38 W. 56th St., #3-R, New York 10019. **Document box hand-painted by Priscilla Jackson**—La Ruche (R), 174 Newbury St., Boston, MA 02116. **English plant stand #201,** antique white, more than 400 finishes available, $240—American Country Collection (M,R,MO), 620 Cerillos Rd., Sante Fe, NM 87505. **Hand-painted one-of-a-kind watering can**—Priscilla Jackson (R), RFD 2, Warmac Rd., Winchester, NH 03470. **Pink bedside table with marbleized top,** $645, plain top, $595; **blue cocktail table,** $795; **hand-painted wall mirror,** $595, **Gustavian reproductions** hand-carved of birch; unusual finishes a specialty. All items available in your color, and pictures of other items available.—Scan Des (R,MO), Atlanta, GA 30324. **Floor and wall painted by Urban Interiors,** Inc.—405 E. 82nd St., Suite 4-H, New York 10028.

HAND-BUILT, HEART-FELT

● *Pages 70 and 71:* **Candlesticks, blue bowl**—Kosta Boda (M), 225 Fifth Ave., New York 10010. **Alvar Aalto vase**—Iittala (M), 41 Madison Ave., New York 10010. **Painted chest, settee**—Sorensen's Danish Antiks (R), 734 W. Main St., Aspen, CO 81611.

● *Page 73:* **China**—Bing & Grøndahl (M), 41 Madison Ave., New York 10010. **Flowers**—The Flower Shop (R), 601 E. Hopkins, Aspen, CO 81611.

A DANISH FOLLY

● *Pages 76 to 81:* **Ole Kortzau's fabrics, holloware and jewelery designs:** fabric—Rudd International (T), 1025 Thomas Jefferson St. NW, Washington, DC 20007; holloware and jewelry designs—Georg Jensen Silversmiths (R), 683 Madison Ave., New York 10021.

PACIFIC OVERTURES

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Designer: Jackie Morgen, 1001 Montana Ave., Santa Monica, CA 90403. *Architect:* Ron Goldman FAIA, 3900 S. Cross Creek Rd., Malibu, CA 90265.

● *Pages 82 and 83:* **Upholstery for indoor banquettes and pillows**—Zambrano (T), 1115 Lillian Way, Los Angeles, CA 90038. **Fabric on deck banquettes and pillows**—Van Nuys Awning Co., (T,R), 5661 Sepulveda Blvd., Van Nuys, CA 91411. **Cast ceramic, custom-colored floor tiles**—Terra Firma Tile of Beverly Hills (T,M), 1461 North Robertson Blvd., Los Angeles, CA 90027. **Turquoise vessel**—Artefacts (R, T), 2430 Ronda Vista Dr., Los Angeles, CA 90027. **Small rectangular box sculpted by John Okulick**—604 Hampton Dr., Venice, CA 90291. **Wooden shells**—The Waldo Collection (T), 620 N. Almont, Los Angeles, CA 90069. **Giant clamshells from the Great Coral Reef in Australia**—Mimi London, Inc. (T), 8687 Melrose Ave., Suite 151, Los Angeles, CA 90069.

● *Pages 84 and 85:* **Bamboo sculpture on wall by Ali Acerol**—1618 Euclid, Santa Monica, CA 90404. **Ceramic jar**—Ryan Carey (R,T), Artefacts, 2430 Ronda Vista Dr., Los Angeles, CA 90027. **Coffee table, bar stools, dining chair**—Mimi London, Inc. (T), 8687 Melrose Ave., Suite 151, Los Angeles, CA 90006.

● *Page 86:* **Large hanging by Robert Walker**—147½ N. Market, Inglewood, CA 90301. Pietra stone dining table, 60 inches square, private collection, Jackie Morgen, 1001 Montana Ave., Santa Monica, CA 90403. **Cast-stone planters**—Mimi London, Inc. (T), 8687 Melrose Ave., Suite 151, Los Angeles, CA 90069.

● *Pages 88 and 89:* **Oil painting in hallway by Joe Baker**—Elaine Horwitch Gallery (R), 129 W. Palace Ave., Santa Fe, NM 87501. **Stick sculpture in bedroom** by Gina Telcocci—Janus Gallery (R), 100 Gallisteo, Sante Fe, NM 87501. **Glass sculpture over bed by George Geyer**—2323 E. Olympic Blvd., Los Angeles, CA 90021. **Bed, grain crusher lamp**—Mimi London, Inc. (T), 8687 Melrose Ave., Suite 151, Los Angeles, CA 90069. **Custom-made linens**—Nancy Stanley, 8918 Burton Way, Beverly Hills, CA 90211, (213) 550-6228. **Pine rocking chair, armchair**—Don Alderson (T), 639 North La Peer, Los Angeles, CA 90069.

ENTERTAINING PLUS

● *Page 99—Chocolate High:* **Handmade dessert plate designed by Margaret Chafelin for Rogers-Tropea, Inc.,** $40 each—Rogers-Tropea, Inc. (T,R), 1351 Third Ave., New York 10021. *Member of the Wedding:* **Linens**—Barneys New York (R), 7th Ave. at 17th St., New York 10011. **Fabric**—Rose Cumming Inc. (T), 232 E. 59th St., New York 10022. **"Provence" silver and crystal**—Tiffany & Co. (R), Fifth Ave., New York 10022.

WINE & GOOD SPIRITS

● *Page 106:* **Wine carafe, teacup and saucer**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Cutwork linen runner**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.

'60s RANCH, '80s STYLE

Architect: Christopher Morris (principal designer), Timothy Morris, Morris & Morris, 670 West End Ave., #17D, New York 10025. *Contractor:* Eric Rose, CRG Construction, 300 Broad St., Stamford, CT 06901. *Structural engineering:* Morris & Morris. *Interior designer:* Cynthia Collins Designs, 21 Fox Hill Lane, Darien, CT 06820. *Lighting consultant:* Tremaine Lighting Design Inc., 114 Washington St., S. Norwalk, CT 06854.

● *Page 117—Exterior:* Painted cedar clapboard, garage, French doors, arched windows, pergola over garage of pressure-treated pine, front door, shutters, barrel vault over front door of cedar slats supported by wood trusses—all custom built by Eric Rose, Millwork-Holt Millwork, 1 Brookfield St., Norwalk, CT 06851. Copper gutters in PVC piping. **Double-hung windows**—Pella Windows and Doors (M), 4 Dedrick Pl., Caldwell, NJ 07006. **Other windows**—Andersen Corp (M), Bayport, MN 55003. **Square "windows" either side of front door, 12-inch glass blocks framed in wood mullions**—Pittsburgh Corning Corp. (M), 800 Fresque Isle, Pittsburgh, PA 15239. *Interiors:* **Hall column**—A.F. Schwerd Manufacturing Co., 3215 McClure Ave., Pittsburgh, PA 15212, (412) 766-6322. **Standard acrylic ceiling dome** over catwalk above hall—Wasco Products Inc. (M), PO Box 351, Sanford, MN 04073. **Tapestry kilim #A032724**—Rosecore Car-

(Continued on page 154)



4 mg tar, 0.4 mg. nic.

6 mg tar, 0.6 mg. nic.

3 mg tar, 0.3 mg. nic.

9 mg tar, 0.7 mg. nic.

7 mg tar, 0.7 mg. nic.

None of these brands is as low as Carlton Box 100's.



1 Less than **mg**
tar, 0.1 mg. nic.

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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

100's Box: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Jan. '85.

Lowest of all brands is Carlton Box King–less than 0.01 mg. tar, 0.002 mg. nic.

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12 **Downs. Save 1/2** on personally engraved stationery die with stationery order. The master craftsmen at **Downs** will create your personal fully engraved stationery on Crane's 100% cotton fiber paper. Be letter perfect. Examples of die styles & papers. **Downs Engravers and Stationers, $2.**

13 **Persnickety** introduces their unique, new catalog with sections featuring: "For Ladies Only," "A Gentleman's Way," and "Children's Delight." 40 full color pages. Their catalog also features a distinctive collection of window treatments, and more! **Persnickety, $2.**

14 **Gump's Gift Book** lets you shop at home from a rare and distinctive gift collection — including oriental objects, china, crystal, lamps, fashion and jewelry. A one-year, four-issue subscription, **$3.** (Outside the U.S. **$15).** **Gump's**

15 **Books, Dolls, Dresses** and other delights. Designed especially for girls ages 6-11. All created exclusively for The American Girls Collection. Available only through this catalog. **Pleasant Company, $2.**

16 **Metropolitan Museum Of Art Christmas Catalog.** 132-pages of over 500 unusual gifts reproduced from works of art in the Museum's collections. Glass, silver, jewelry, prints, posters, books, cards, more. **The Metropolitan Museum of Art, Christmas Catalog, $1.**

17 **Victorian Gingerbread.** 52-page catalog includes spandrels, porch posts, balusters, brackets, running trims, corbels & gazebo. Also adorable country shelves, window cornices, mantel shelves, plate rails, peg racks, more. All in custom-lengths at factory-direct prices. **Vintage Wood Works, $2.**

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19 **The Peerless Rug Catalog** has a wonderful selection of exquisite Oriental Rugs—Kelims, Dhurries, Bohkaras, Chinese, Persians and much more—rugs and tapestries from Europe, as well as contemporaries and Colonials. What the well-dressed floor needs. **Peerless Imported Rugs, $1.**

20 **Brass Beds By Lisa-Victoria** are the ultimate in quality and craftsmanship. Each heirloom quality bed is designed by Lisa and custom made. What's more it is personally inspected during production and no detail escapes Lisa's eagle eye. Glorious color catalog. **Lisa-Victoria, $4.**

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22 **Tiffany's** designs have set internationally recognized standards of excellence. Select from among Tiffany classics in jewelry, time pieces, sterling silver, leather goods, china and crystal. **Tiffany Selection Catalogue, $2.**

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27 **Bruce Bolind Catalog** keeps getting better and better. It's thick with 96-pages of budget-minded gift suggestions to delight family and friends, the boss, fussy Aunt Frances. Don't overlook the crystal collectibles and extensive selection of return address labels. **Bruce Bolind, $1.**

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30 **W.M. Green & Company** begins its fifth holiday season with it's best selection ever of handcrafted gifts and accessories. The 48 page catalog features a mixture of traditional, country and garden accessories plus an array of Christmas treasures. **W.M. Green & Company, $2.**

31 **The armchair-shopper's** favorite for over 50 years. New full color catalog presents hundreds of items: toys, stationary, holiday decorations, personalized products, housewares, decorative accessories. Many priced under $5 and all are guaranteed to please. **Miles Kimball, Free**

32 **If You Love Old Houses** here are the Georgian, Federal, Cape Cod, Williamsburg, Dutch and Saltbox homes you've been searching for. Updated Colonial Heritage portfolio offers 39 traditional designs. All beautiful, All practical. **Historical Replications, Inc., $12.**

33 **Select gifts** as unique as the individuals on your gift list from the Horchow Christmas Catalogues. Fashions, linens, decoratives, accessories, jewelry, and collectibles. Mail or use our toll-free number to enjoy the ultimate shopping adventure. One year subscription. **Horchow, $3.**

34 **Stained Glass Lamps** and accessories. Beveled glass sidelights. Etched glass panels. Unique home furnishings created with the finest American art glass. Send for their newest collection. **Tiffany's Attic, $2.**

35 **Mini-Blinds--**70% off Retail! Buy direct from the factory and save substantially on 1" miniblinds, verital blinds and authentic wood blinds. They offer the fabulous colors for today's smart shopper. They ship in 7 days or your order is absolutely free! **American Blind Factory, 25¢**

36 **Suzo's** newest catalogue features imaginative clothing and costumes for your child showcased in a unique "Cut-a-logue"....a catalogue that is a paper doll cut-out book. You'll find it well worth the price! **Suzo, $2.**

37 **Dorothy's Designs** provide the decorating key to country flair at its finest. Her latest catalog is jam-packed with original and beautiful custom and ready-made curtains and accessories for every room in your home. **Dorothy's Ruffled Originals, $4.**

38 **Think Of Barrons** for beautiful bargains. They specialize in the finest selection of china, crystal and silver for elegant dining. They offer the most competitive prices, the most complete in-stock selection you'll find anywhere, and ship in 24-hours. Customer satisfaction guaranteed. **Barrons, Free.**

39 **Full Color Catalog** showing a vast selection of Victorian and French sofas, chairs, tables and lamps. Your choice of fabric covers at no extra charge. Catalog **$2.** (Outside the U.S. **$5**). **Martha M. House.**

40 **New Forty** page, full color catalog (number eight) of prints by American artist P. Buckley Moss, illustrating offset lithographs, original lithographs, silkscreens and etchings. Also included, information about the artist and her imagery. Available from **The Moss Portfolio, $10.**

41 **Fantasies** come to life in the **1987 Neiman-Marcus Christmas Book.** Over 125 pages of the world's most uncommon gifts. Catalog charge is applicable towards your first Christmas Book purchase. **Neiman-Marcus, $5.**

42 **Early American Home Plans**-New 304 page plan book with 330 designs including Gambrel, Saltbox, Cape Cod, Garrison, Southern Colonial and Farmhouse adaptations. Blueprints available. Satisfaction guaranteed. **Home Planners, Inc., $9.95.**

43 **Our Quarterly Catalog** features dollar stretching basics, striking city style and fresh country furnishings, lighting and accessories for every room in the house. **Conran's, $2.**

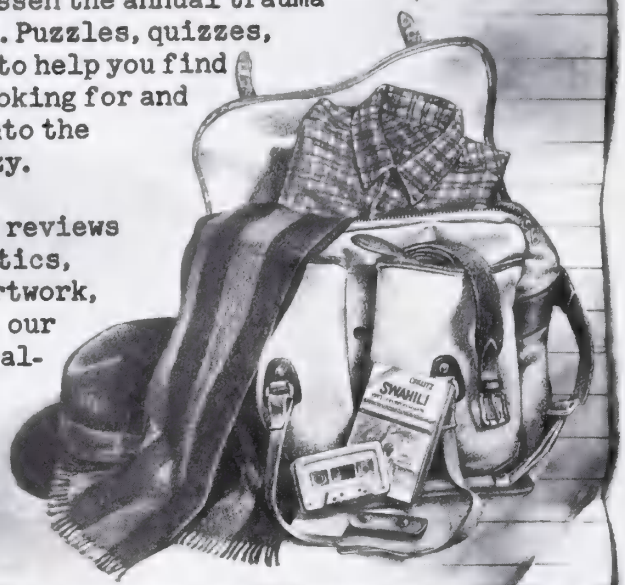
44 **For Half A Century Leonard's** has been supplying professional decorators and wealthy homeowners from coast-to-coast, with fine, antique beds. They now offer fabulous reproductions of some of the finest examples from their past inventories. Color catalog. **Leonard's, $4.**

(Continued on page 156A)

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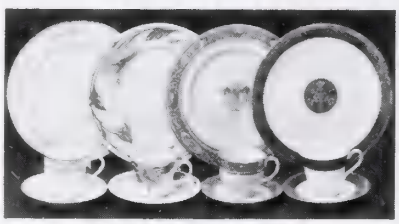
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PRODUCT INFORMATION

Continued from page 150

pet Co. Inc. (T), 979 Third Ave., New York 10022. **Skylight**—Velux-America Inc. (M), 155 West St., Wilmington, MA 01887.

● *Page 119:* **Sofa fabric #6009.01-3; fabric #64382.01** on club chairs—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **"Turandot Blue" fabric** on smaller chair and pillows—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Painting by George Moffat,** Fairfield, CT. **Wool dhurrie #94033H**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Coffee table**—Karl Springer Ltd. (T), 306 E. 61st St., New York 10021. **Lighting fixtures**—Edison Price, 409 E. 60th St., New York 10022. Distributed by Primo, 114 Washington St., S. Norwalk, CT 06854. **Hardware**—Baldwin (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. ■

DECORATING & DESIGN

Continued from page 19

In many cases we'll use swing-arm lamps on either side of the bed, or table lamps instead. Also, those new little book lights that clamp onto the pages are very civilized and thoughtful for insomniacs who don't wish to disturb their partner.

In the realm of lighting classics, I would cite the Noguchi designs for the quality of light they give. They are works of art that emit light. I'd like to think of my own lamp as a classic; it is simply a clear glass cylinder with a shade—as close as I can come to a non-lamp. The underside of the shade has a saucer shield of translucent white Plexiglas, so that when you are seated you don't get harsh glare in your eyes. I'm very fond of using silver-bottom bulbs so you don't suffer the glare of the naked bulb. I love the lamps Cedric Hartman designed about 20 years ago, now in The Museum of Modern Art's permanent collection. The Morsa lamp, another favorite, is utterly simple and gives a soft glow through a rice-paper shade. And the shade is pre-wrinkled, so you don't have to worry about children knocking over the lamps.

For the traditionalist, I recommend antique tole lamps. They are conservative in scale and can easily be placed anywhere without distracting from a period-style interior. The simplest candlestick lamps in ceramic or wood are also appropriate.

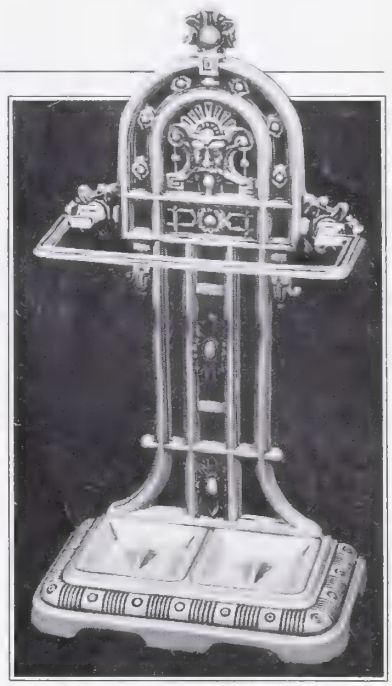
The torchère, which we all remember from Fred Astaire movies, has come back in a high-tech form with touch-control. It's for people who want to see every inch of the living room. The torchère, then, can be both an ambient light and a work light.

If you think of light not as the buying of lamps, but rather as the complex orchestration of levels and kinds of light, you will become the conductor who gives direction to the theater that is your home. ■

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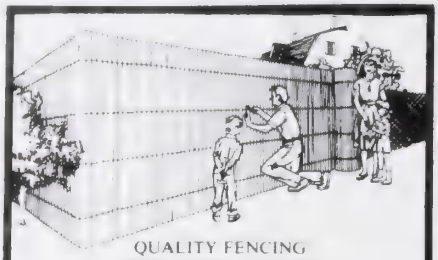


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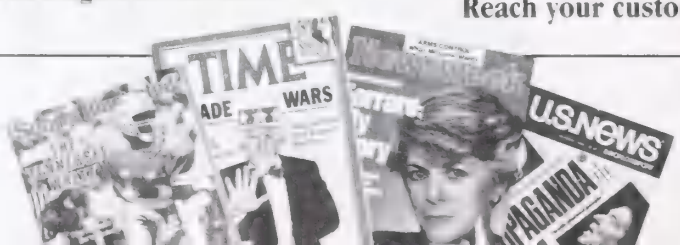
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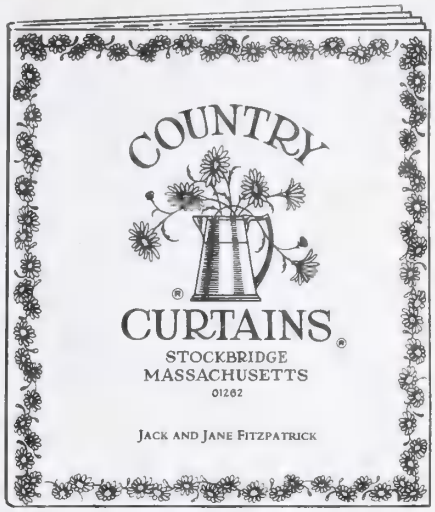
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(Continued on page 156B)

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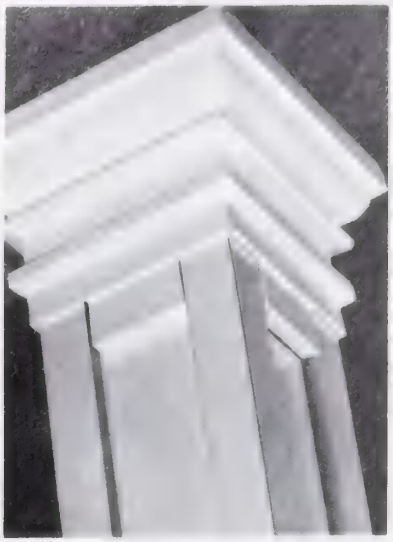


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(Continued on page 156D)

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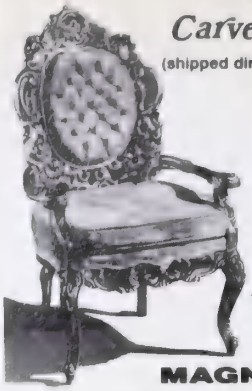
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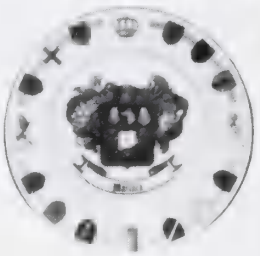
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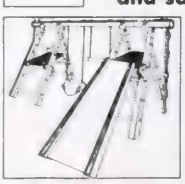
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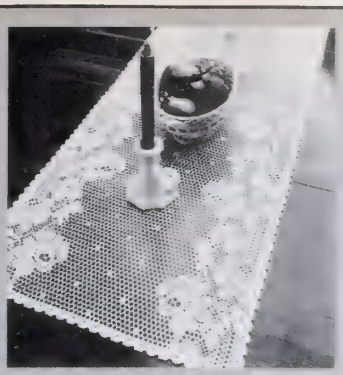
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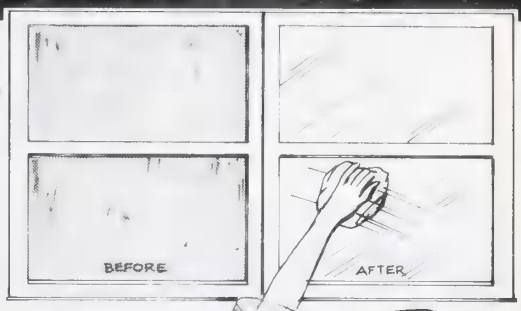
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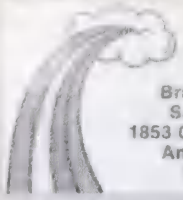


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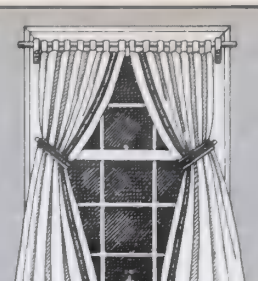


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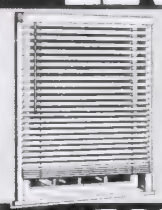
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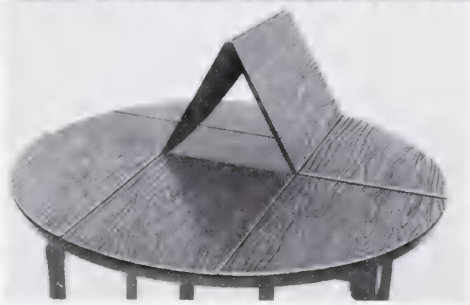
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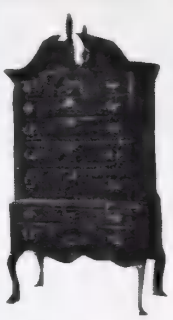
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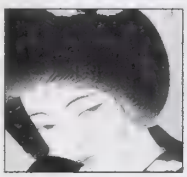
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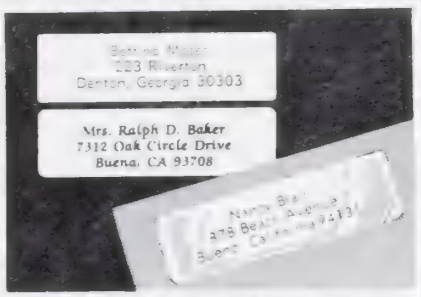
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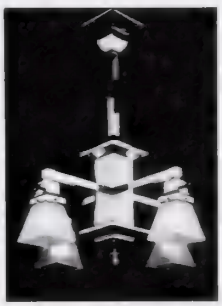
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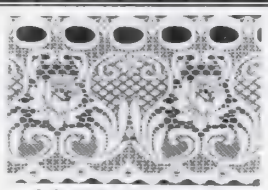
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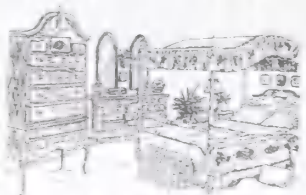
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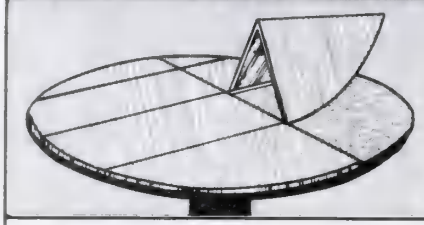
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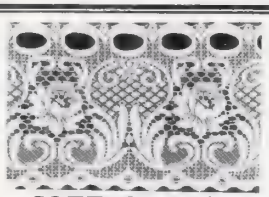


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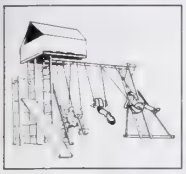
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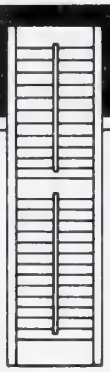
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In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like monkey, like man.

If you take cocaine, you run a 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **My vase is brown with orange and yellow flowers and silver decoration. It is marked "A.R. Valentien" and has the Rookwood mark for 1892. How was the silver pattern made?**

—J.V., Philadelphia, Pa.



Silver overlay on glass or pottery was popular in the late 19th and early 20th centuries. A chemical was painted on the vase and then electroplated with sterling silver. The silver overlay decoration on Rookwood pottery was added by the Gorham Manufacturing Company. The pottery, located in Cincinnati, Ohio, sent finished vases to the Providence, RI, silver company. Albert Valentien directed the decorating department at Rookwood from 1881 to 1905. Any early Rookwood is valuable, and the silver overlay on yours adds to the desirability. It is worth $3,500 to $4,500.

☐ **My table's top swivels and opens to double in size. The table is made of carved mahogany and measures 30 by 36 by 18 inches. What style is it?**

—C.H., Pampa, Tex.

You have a Federal card table in the style that was popular around 1810. Card tables were very important pieces of furniture. They were usually kept against the wall with the top folded in half. A variety of mechanisms were used to hold the top when it was opened. The swivel top did not come into use until about 1810. There was often an open compartment under the top that became visible when the top was turned. This was used to store game pieces. The canted corners of the top, lion's-paw feet on brass castors, the four-post pedestal and the dark color of the wood are all characteristic of New York furniture of the period. If old, your table is worth more than $5,000.



☐ **Where and when was my chair made? It is made of solid carved mahogany.**

—J.M., Mountain Home, Ark.



Your chair is in the Chippendale style. The elaborate ribbon back, curved legs, ball and claw feet and curved arms are all characteristic of the style. There are many chairs pictured in the 1754 book by Thomas Chippendale that are similar to yours. This English style has been universally popular and often copied. The overall proportions of your chair and the strange duck's-head arms indicate a 19th-century influence. Your chair was probably made in England about 1880. Because it is solid, hand-carved mahogany and has great decorative appeal, it could be worth $2,000.

☐ **I have an old black painted tin box that is about 7 inches high and 10 inches long. It is decorated with yellow, red and green flowers and leaves. What was its use? Age? Value?**

—E.K., St. Louis, Mo.



You have a tin document or deed box that was made around 1820. Important papers such as land deeds had to be kept safe from rodents, fire and water, and a small portable tin box was often used for this purpose. By 1800 tin was used for many household items, including kitchen pans, candlesticks, coffeepots, hatboxes, bread trays, bathtubs, picture frames, lamps and toys. Sheet tin was cut and formed into many objects. Some pieces were left undecorated or were embellished with punched-hole decorations. Others were painted black or red and then decorated with stylized flowers. Tin was sold locally in the larger communities and taken by wagon to smaller towns. The design on your box suggests that it was made in Pennsylvania. An average worn tin deed box is worth $200 to $600. Your box appears to be of top quality and should be worth more than $1,000.■

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WHERE TO FIND IT

FACING EAST: AMERICANS CONTINUE TO LOOK TO THE ORIENT FOR ART AND ACCESSORIES



Detail from a panel of a 19th-century Japanese paper screen from Liza Hyde

By SYLVIA SUNDERLIN ——

Oriental porcelain, furniture and a variety of accessories have been popular here for nearly two centuries. There is hardly a house in America without a Chinese ginger jar or a brass bowl, a Japanese silk print or a carved soapstone figurine. Today there is a rising interest in Asian culture as well as an intensified enthusiasm among collectors for finding the best and rarest early Canton porcelain, ancient Japanese pottery and sculpture and other exquisite art forms.

Bradley-Thompson, 1917 S. Osprey Ave., Sarasota, FL 34239; (813) 951-0817—This antiques shop specializes in Orientalia: Chinese export porcelain, Chinese and Japanese Imari ware and furniture. Shop hours are: 10:30 A.M. to 5 P.M., Monday through Friday; other times by appointment. Photos are sent on request.

The Captain's House, E. Main St., Searsport, ME 04974; (207) 548-6344—The Hoeschle's shop has a good supply of Chinese export porcelain, including 18th- and 19th-century Rose Medallion and Rose Mandarin and blue and white Canton. The shop is open Monday through Friday, 10 A.M. to 5 P.M. Photos are sent on request.

Flying Cranes Antiques, Manhattan Art & Antiques Center, Gallery 94, 1050 Second Ave., New York, NY 10022; (212) 223-4600—Clifford Schaefer buys, sells and appraises Japanese antiques, including high-quality Satsuma, Imari and cloisonné. He also has Japanese and Chinese furniture and good 19th-century Chinese famille rose, including Rose Medallion. The shop is open Monday through Saturday, from 11 A.M. to 6 P.M.; Sunday, noon to 6 P.M.

Elinor Gordon, PO Box 211, Villanova, PA 19085; (215) 525-0981—Mrs. Gordon is well-known for her choice 17th- and 18th-century Chinese export porcelain, including rare and unusual armorial pieces and early Imari. Call for an appointment.

Ita Howe, 3060 Artemis Circle, Bethlehem, PA 18017; (215) 866-5740—Mrs. Howe has antique Chinese porcelain, including fine Ming and early Qing dating from 1662-1730. (She has no porcelain from later than 1760.) Call for an appointment. She will send photos on request.

Liza Hyde, New York, NY; (212) 752-3581—Mrs. Hyde has a variety of 17th- to 19th-century Japanese paper screens, including table screens and floor screens of two, four, six or eight panels. She also has some Japanese textiles. Call for an appointment.

Kuromatsu, 722 Bay St., San Francisco, CA 94109; (415) 474-4027—J. Edward and John Cook, father and son, specialize in Japanese antiques: country-style furniture, baskets (some signed), wood carvings and other small accessories. The shop is open Monday through Saturday, 10 A.M. to 4 P.M. Photos of particular items are sent on request.

Mandarin Antiques, Ltd., 812 W. Pine St., PO Box 428, Farmville, NC 27828; (919) 753-3324—This shop has Oriental antiquities dating from the middle 1800s to the turn of the century. Examples: Chinese and Japanese porcelain; scrolls; screens; and furniture such as armoires, curio cabinets, kangs (beds), tables and chairs. The shop's hours are 9 A.M. to 5:30 P.M., Monday through Saturday. Photos will be sent on request.

Sino-American Furniture Center, 27-33 W. 23rd St., New York, NY 10010; (212) 741-8833—A large variety of new imported rosewood furniture is sold here: dining sets, cabinets, carved chairs, chow tables, small stools and accessories. The shop is open from 9:30 A.M. to 6:30 P.M., Monday through Saturday; 12 noon to 5 P.M. on Sunday.

Vallin Galleries, 516 Danbury Rd. (Rte. 7), Wilton, CT 06987; (203) 762-7441—Peter Rosenberg's shop is stocked with Oriental antiquities: Chinese porcelain; furniture ranging from the Ming dynasty through the 19th century, such as altar tables and cabinets; and Chinese and Japanese sculpture, including some outdoor pieces. The shop is open Monday through Saturday from 10 A.M. to 5 P.M.; Sunday, 1 to 5 P.M. Photos will be sent on request.■

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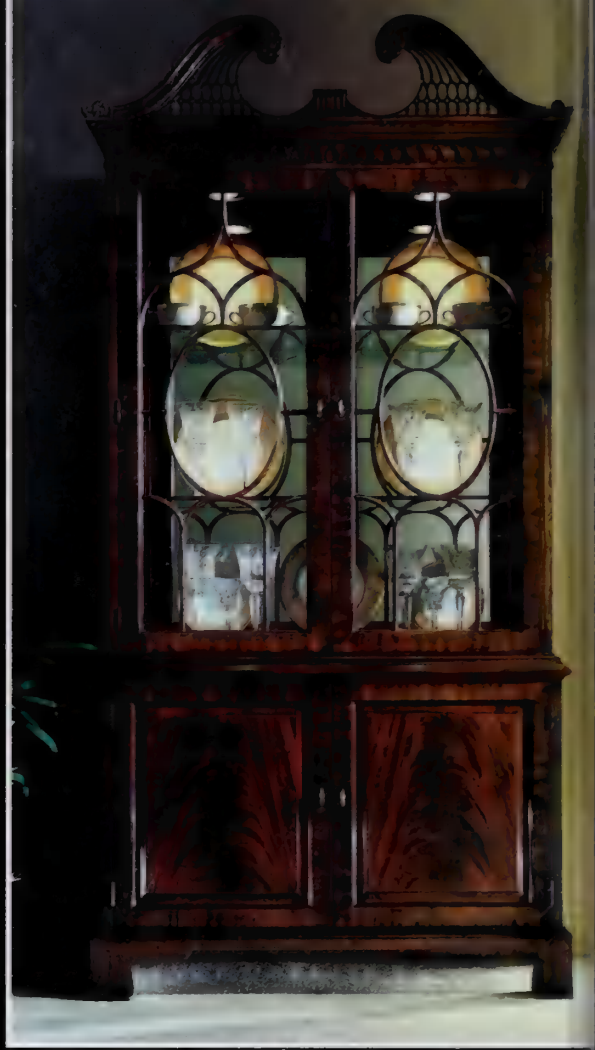
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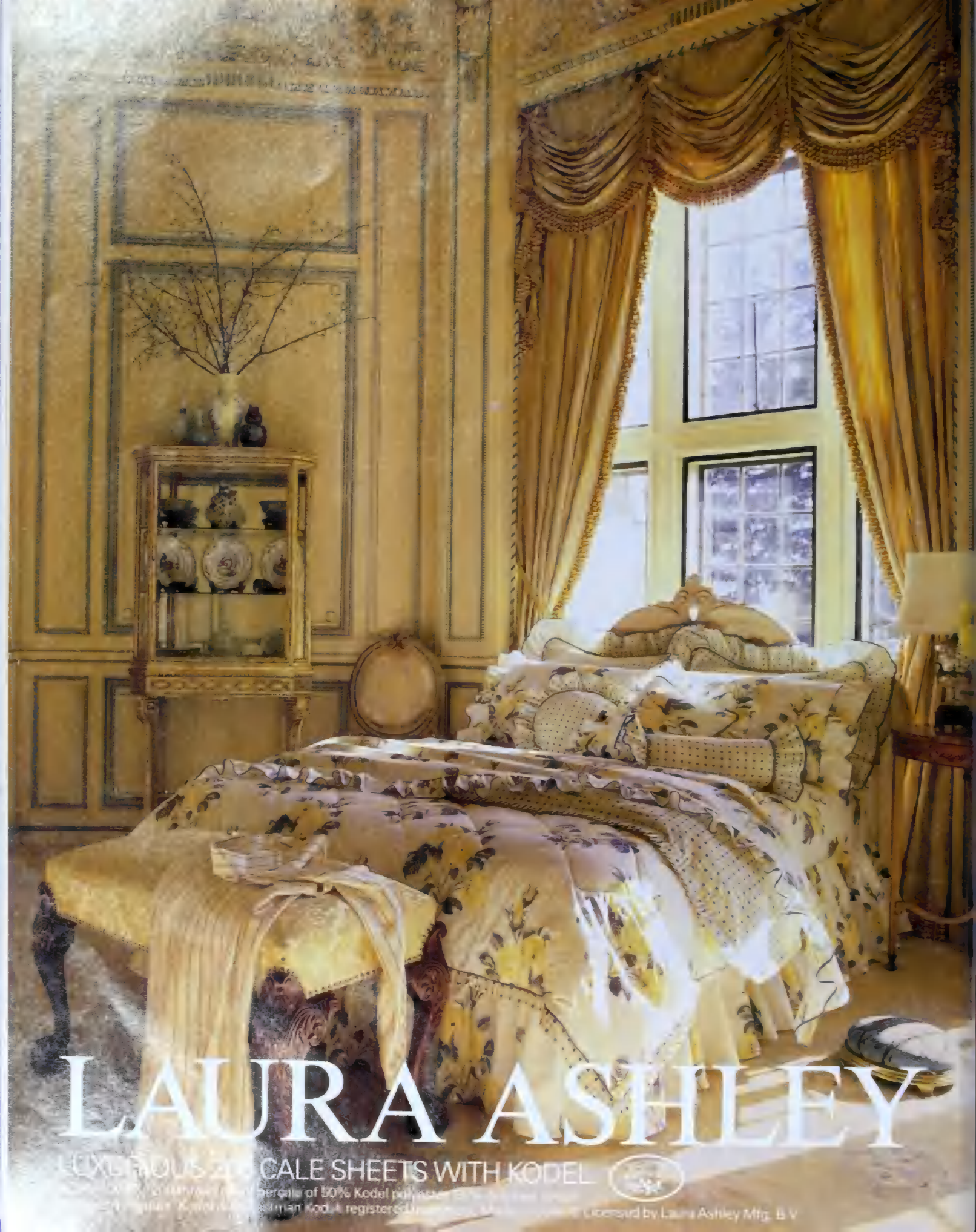
COVER PHOTOGRAPH: We offer a sneak preview of a romantic kitchen by Lyn Peterson and Kristiina Ratia of Motif Designs—just one of the trendsetting soft-touch kitchens you'll be seeing in an upcoming issue. Here, the kitchen's rosy glow comes from wallpaper whose lattice grid and floral border are borrowed from Jacquard napkins. A country cupboard in old paint and a marble-topped table showcase antique birdhouses and collectibles. Wallpaper and border, Motif Designs. "Chieftans" Designer Show House, Greenwich, Conn. Photograph by Lizzie Himmel.



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THINKING ALOUD

"THE MOST LASTING THING WE'VE BORROWED FROM ENGLISH COUNTRY DECORATING ISN'T WHAT YOU'D EXPECT"



LILO RAYMOND

In case you haven't noticed, more and more designers across the country are falling under the spell of English country decorating, a fact that bemuses a number of my British friends. "You'd never find rooms like these in England," they tell me. And of course they're right. We've invented our own fanciful idea of English country house decorating—our rooms are more colorful, more decorated, more *fun.*

Purists may feel that this is something to apologize for, but I think it's an encouraging development. We've learned important lessons from the English, but rather than copying their look, we're personalizing it in an exuberant American way.

I believe the most lasting thing we've borrowed from English country decorating isn't what you'd expect. It isn't chintz or balloon shades or needlepoint pillows or any single element of style. It's a dedication to comfort, a talent for being truly at home with our possessions. In British homes you never feel there's an invisible red cord signaling "look, but don't touch." A Regency sideboard isn't for show; it's to be used. The presence of grand objects doesn't preclude the use of humble items such as great-uncle so-and-so's souvenir from India. What counts to the British is not really the material value of an object but its character.

We Americans are still just getting used to that kind of very livable decorating, a point that came up recently when I was talking to British-born Caroline Seebohm, whose handsome book *English Country* will be published next month by Crown Publishers. She feels that many American homes are "frightfully beautiful but have a slight tension that comes with perfection, as if someone might jump up and plump up the pillows the minute you got off a sofa." As she adds, "The English, on the other hand, don't mind a house that looks truly lived in."

In fact, "lived in" (which sometimes translates to us as "beat up") is very much a compliment in England. To Americans the idea can take some getting used to . . . the lovingly patched slipcovers, the sofa springs that have sagged since the Charge of the Light Brigade, the chair legs the dogs have chewed. "Pleasing decay" is the decorating term for it. We Americans admire that lack of concern for appearances, but many of us don't have the confidence to be *that* relaxed about our decorating. Many of us have been brought up on the notion of planned obsolescence, that only new things are worth having.

Caroline Seebohm relates a whole series of adventures she experienced when doing photography for her book. In one British country house, for example, she found that a pair of voluptuous red damask curtains, in place since World War II, had never been hemmed. And the damask on the wall had simply been tacked up. In another house she and photographer Christopher Sykes went to move a round skirted table—and discovered it was made of a piece of plywood atop packing crates. "The British are much more interested in the overall affect than in the details," she says.

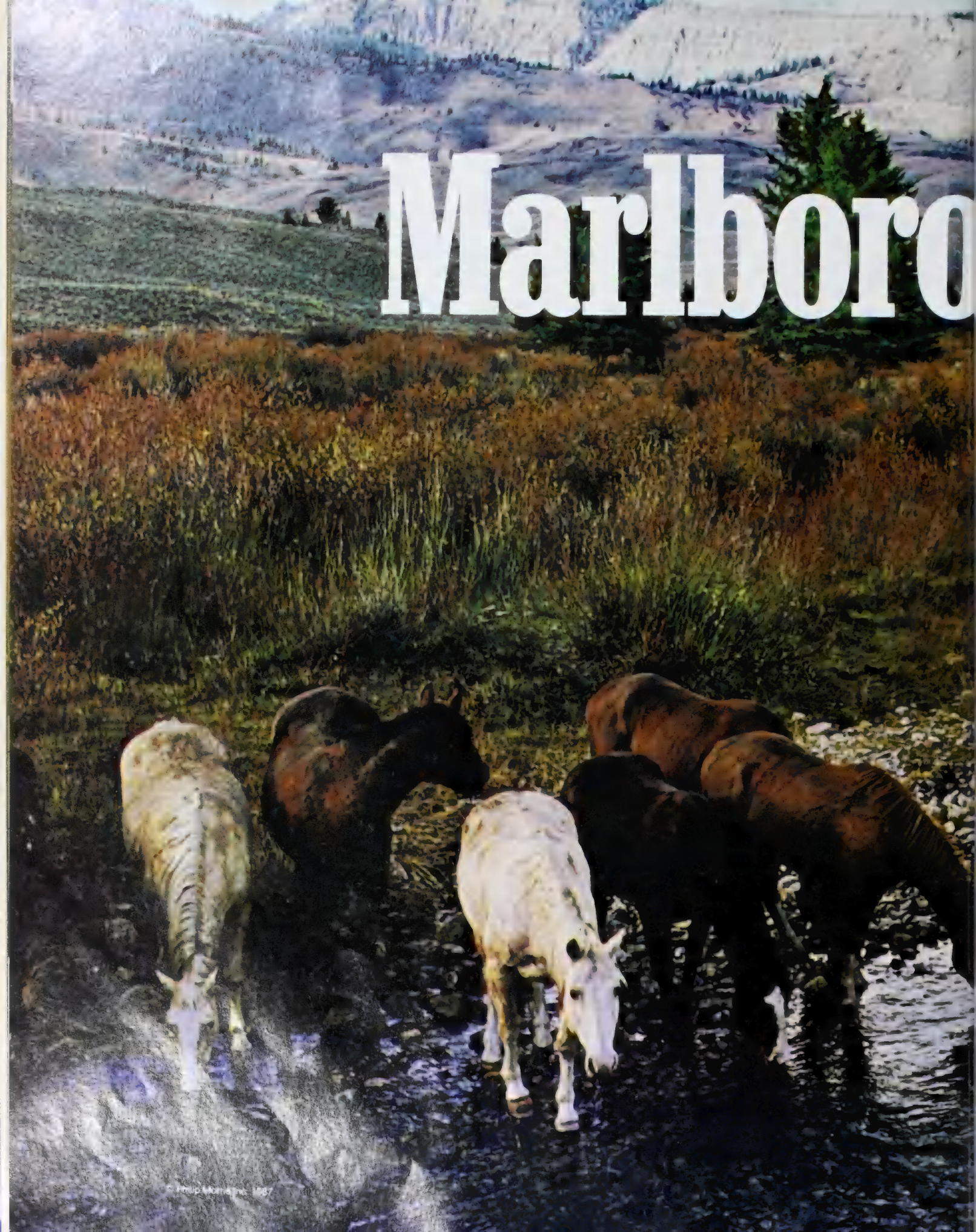
They also have a very different attitude towards possessions. It isn't surprising to find a top-notch Chippendale highboy in an unlit corner or in a hallway where nobody notices it much . . . probably because it has sat in the same spot for 100 years while the rug in front of it has slowly faded. In an American house such a piece of furniture would be considered "valuable" and typically would be placed prominently in a room.

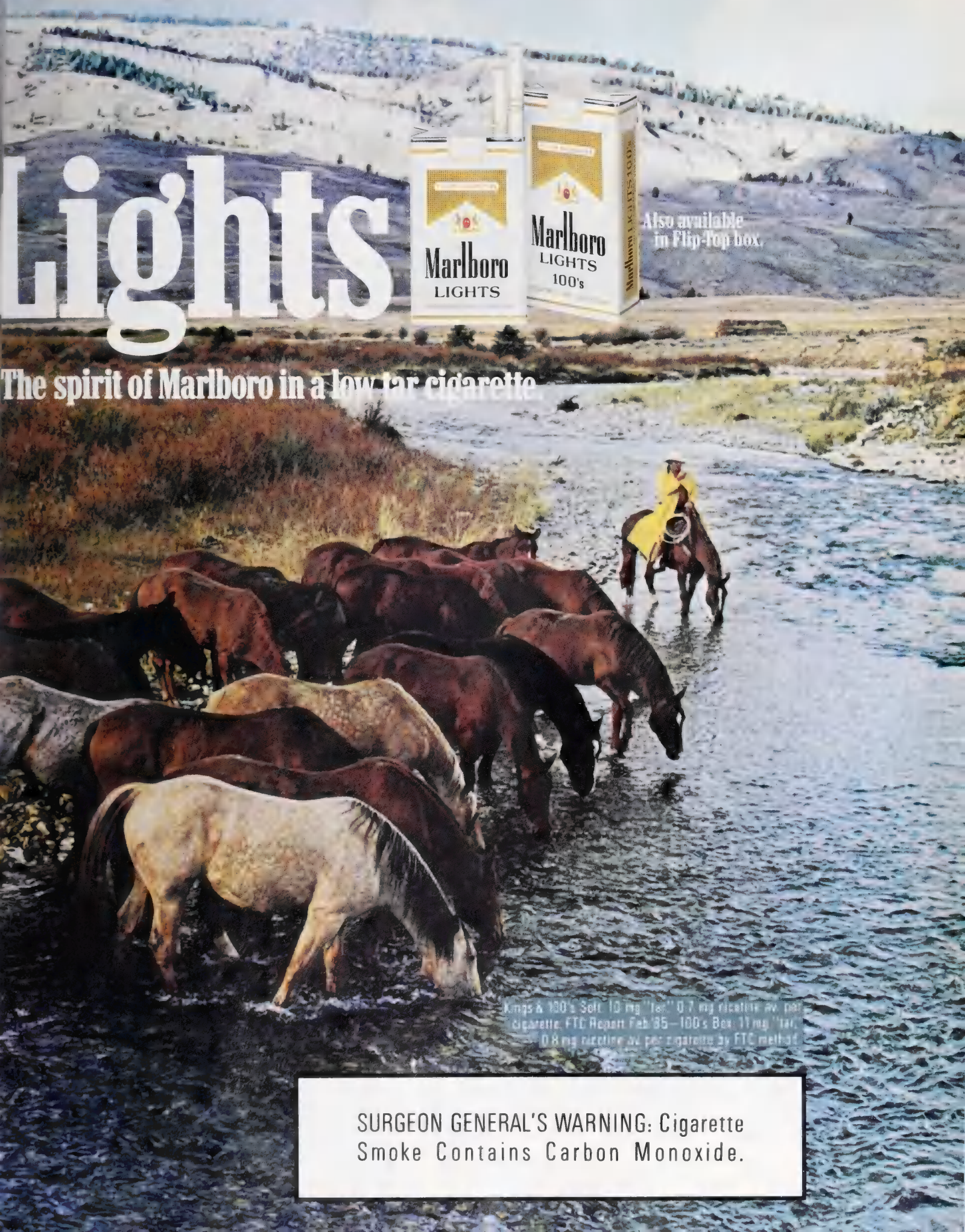
The English are proud of the way their houses have simply evolved over the centuries without the help of professional decorators. "Until recently, decorators were considered *very* bad form," says Ms. Seebohm. Interestingly, despite the country house owners' antipathy for decorators, there's a whole school of design pioneered by the late John Fowler that aspires to recreate the aged, faded atmosphere of English houses—chintzes that are dyed in tea to take the edge off their newness, antiques that are deliberately unrefinished. Recently, American decorator Mario Buatta was quoted in an English magazine as saying that the only true way to get a John Fowler room was to lock eight Labradors in it for a week. You'll notice, however, that in his winning room on page 96 there's nary a dog hair to be seen.

On the surface, our rooms, including Mario Buatta's, do look different from those in authentic old country homes. For one, they're far more colorful. The subtle, muddied chintzes that work wonderfully in foggy England are just plain drab in our sunny rooms. American decorating is also much more dramatic. In our less grand spaces, we need to create architectural interest with more decorating details. But beyond these differences I think there's a growing kinship in the spirit behind American and English rooms. It's a realization that we need not be quite so perfect in our decorating. We're learning to buy furniture and accessories based on their character. We're appreciating the things that will grow old gracefully . . . and be cherished by our children and grandchildren. Americans are so used to being at the forefront of the new that sometimes it takes a country like England with its centuries of history to help us value the old. ■

JoAnn Barwick

JoAnn Barwick
Editor


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IMITATING REEL LIFE: TARA FROM *GONE WITH THE WIND* IS ONE OF MANY HOLLYWOOD CREATIONS THAT "HAS TO DO WITH MAKING A DREAM COME TRUE"



By JOHN F. SALADINO

"What a dump!"

This Bette Davis line from the film *Beyond the Forest* signals her disgust for her weather-beaten house, her dream of a penthouse in Chicago. And it sums up the reason we escape to the movies—to find fantasy shelters and a different world. Movies, in fact, have altered Americans' perception of interiors. They give us hope. For instance, Cecil B. De Mille's early silent films changed forever what the bath could be.

De Mille led us out of the tyranny of those nasty little white tile closets. Through his imagery, we got the idea of large rooms to bathe in, rooms that have plants and fountains and access to the outdoors. That happened in the '20s with silent films. America dug up the ancient concept of the bath as a unique place. And bathroom design began to change, particularly in southern California. During that era, the bathroom became a much more beautiful place, with gold faucets and fittings, large marble counters, the tub set into a Roman-type niche.

Gone With the Wind created a plague of Southern plantations. There are exact copies of Tara in the suburbs of Oklahoma City and in Kansas City, where I was born. And many a spiral staircase resulted from that movie. I would venture to speculate that pre-made spiral staircases developed from the same influence. Crystal chandeliers and spiral staircases seem to have been reinvented as part of the fantasy interiors created by Hollywood.

I remember *Bringing Up Baby* from 1938. This movie shows us how the modern age was brought inside, and we streamlined the kitchen. About the same time Raymond Loewy was designing toasters that looked as if they could take off. The concept of speed and modernity influenced all our kitchens, even the living rooms of America. Movies endorsed the modern age; people who were cultivated had modern houses. They had sleek, modern furniture and even white pianos.

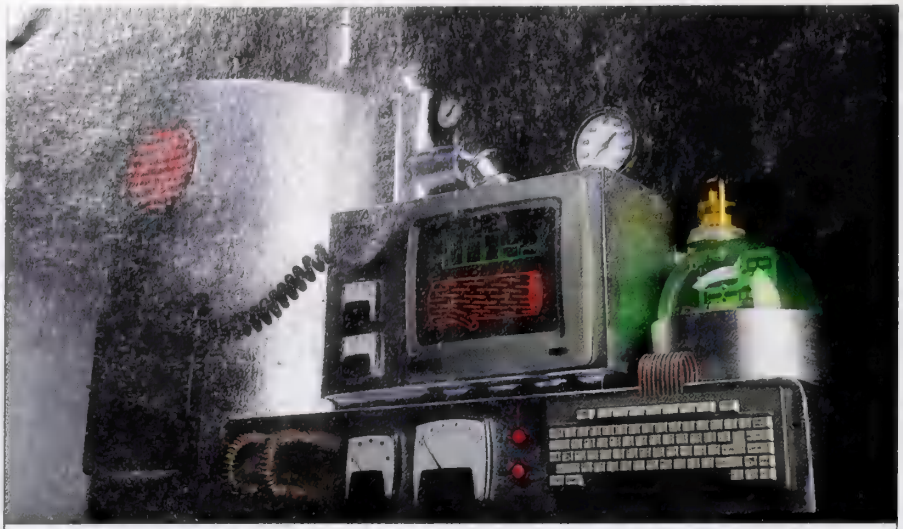
Remember the Cole Porter and Katharine Hepburn penthouses with calla lilies in crystal vases and all of Manhattan glittering through French doors? Those movie penthouses changed me as a young person. It wasn't only adults who went to the films on Saturday nights to escape the monotony of their lives. It was the children also. And I grew up on a diet of fantasy; I wanted to live in Manhattan where all the swells were and have a penthouse—to be on top, away from the madding crowd.

The glossy ballrooms of Fred Astaire movies influenced me in the same way. Those beautiful, clean spaces in which all trace of vulgarity and reality had been removed—that's how I wanted to live. Now I have a penthouse apartment and a penthouse office because they represent quintessential Manhattan life. I don't know if my wife would agree with that, but at least she's come along with me on this trip! Incidentally, a location finder knew about my office and arranged to have a sequence from *The Secret of My Success* filmed on the terrace.

Last Year at Marienbad, a film from the '60s, had a tremendous impact on the design community. This very abstract, black and white film in which elegant creatures float through mirrored corridors and glide through parties in Renaissance gardens began to change how we saw the interior. We wanted chrome and glass instead of the furniture our parents had. We wanted to bring James Bond home. *Last Year at Marienbad* is sort of a palace version of James Bond. (I wouldn't want to see that beautiful black and white film colored. Why can't we leave well enough alone?)

Another design influence from the movies was the picket fence and the perfect

(Continued on page 16)



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DECORATING & DESIGN

Continued from page 15

Myrna Loy weekend house with chintz-covered, rounded-arm chairs. The ideal picket-fence house appears in *Mr. Blandings Builds His Dream House.* An exact copy from the movie was built in Kansas City. When I was growing up there, every Saturday and Sunday people queued up for two blocks to see that house. Built in a very elegant section and designed to be sold, it represented the perfect American residence—reality imitating illusion. And I think that is still with us. Don't many young brides hope their husbands will take them home to a rambling Colonial house in Connecticut?

I think the romanticizing of the Victorian house probably has as much to do with Visconti as with anyone. His films all celebrate the Belle Epoque, with a layering of furnishings, lace at the windows, Sarah Bernhardt-type sofas in Turkish corners. Decorators such as Vincent Fourcade come straight out of this sensibility.

The house in *The Big Chill* is an affluent country setting for a group of friends from the '60s who get together for a reunion. It very accurately portrays the environment of well-educated, upper-class Americans with casually mixed furnishings that are quality but not pretentious.

A movie I found hypnotic was *Blade Runner,* which depicts a world after nuclear disaster. At street level is a city gone mad with acid rain, congestion, chaos. And the people who survive with memories of the world as it was live high above on the 60th floor surrounded by antiques and candlelight. So you have the technological world gone bad and the survivors high above it all. This movie makes a very strong cultural statement about what we often attach importance to—namely, possessions.

Today, when I think of the high-end young people, or the yuppies, I think of F. Scott Fitzgerald and *The Great Gatsby,* filmed in Newport. Those rooms look loft-like. I could see new wave furniture in them, with gauze at the windows. So maybe the new wave of interior design—the yuppie interior—is also influenced by those movie sets. A yuppie interior would depend on signature pieces. There would have to be one or two really "in" chairs or tables and postmodern colors. The windows would either be bare or have filmy curtains. And the fabric would look like expensive Giorgio Armani suiting. You'd have to have oxidized copper.

(Continued on page 18)


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DECORATING & DESIGN

Continued from page 16

If I were to design a fantasy house for the movies, it would be tremendously releasing because I wouldn't have to listen to all those building code people. I would probably design some sort of great house whose doors would be floor to ceiling, opening on beautiful gardens. And I would cast people I adore, like Anna Magnani and Paul Newman. It would be fun to do a situation comedy—with elegance. For director, I'd choose George Cukor.

By the way, there was a movie in which the sets imitated what I had designed. *Year of the Dragon* used my name and color scheme. That's where the movie imitates reality.

Giant is another old favorite because you see the whole evolution of interior design in that movie. At the beginning, the house is heavy with dark-stained woodwork as was the taste of the late 19th century. And by the 1960s, the entire inside had been turned into a white envelope. Did that come from Syrie Maugham or did it come from Hollywood?

With the advent of the VCR, we can now go back and look at many more of the great old movies. For instance, I saw *Wuthering Heights* not too long ago and once again loved it—particularly the entrance hall. And I could smell the smoldering fires in the fireplace.

For most Americans, *Gone With the Wind* sums up what we want out of life. It has to do with making a dream come true, doing better than our grandfathers and our fathers. This great-columned house set in a Fragonard environment represents innocent America before all the telephone lines and super highways. Tara is evocative of the American ideal in the same way as the Connecticut house with the picket fence in *Father Knows Best*—the pristine house with the perfect garden. But Tara is the house for the romantic, the dreamer. It is the house that to this day, every successful Southern businessman hopes to build before he dies.

Thirty years before *Gone With the Wind* John Galsworthy wrote a book called *The Man of Property.* And the name of the house was Robin Hill. That house influenced a tremendous number of upper-class Americans. I live in a house called Robin Hill, and there are many other houses in this country with the same name.

The curious thing is, movies like *Gone With the Wind* used to represent our dreams. Now movies like *Blade Runner* represent our nightmares!■



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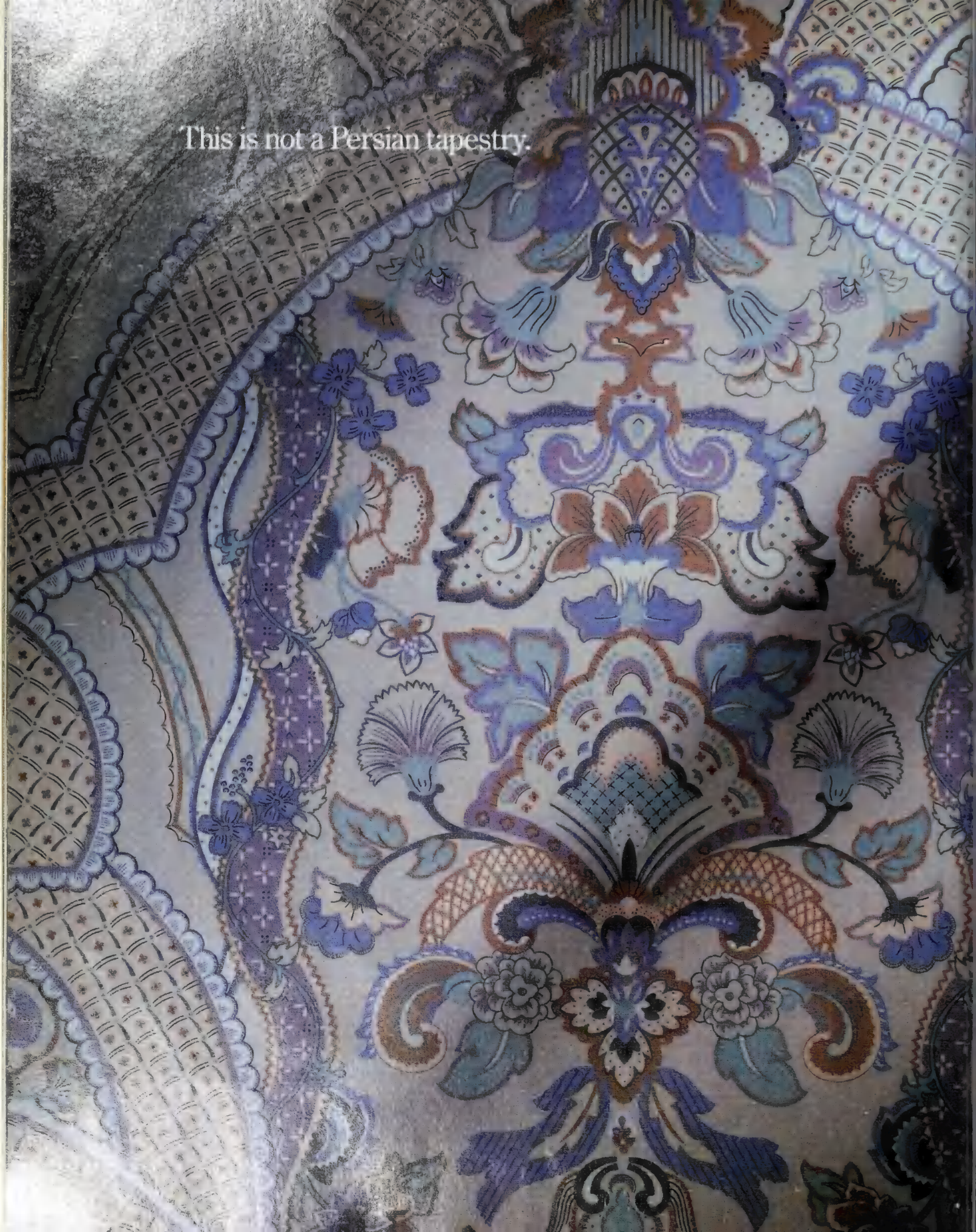
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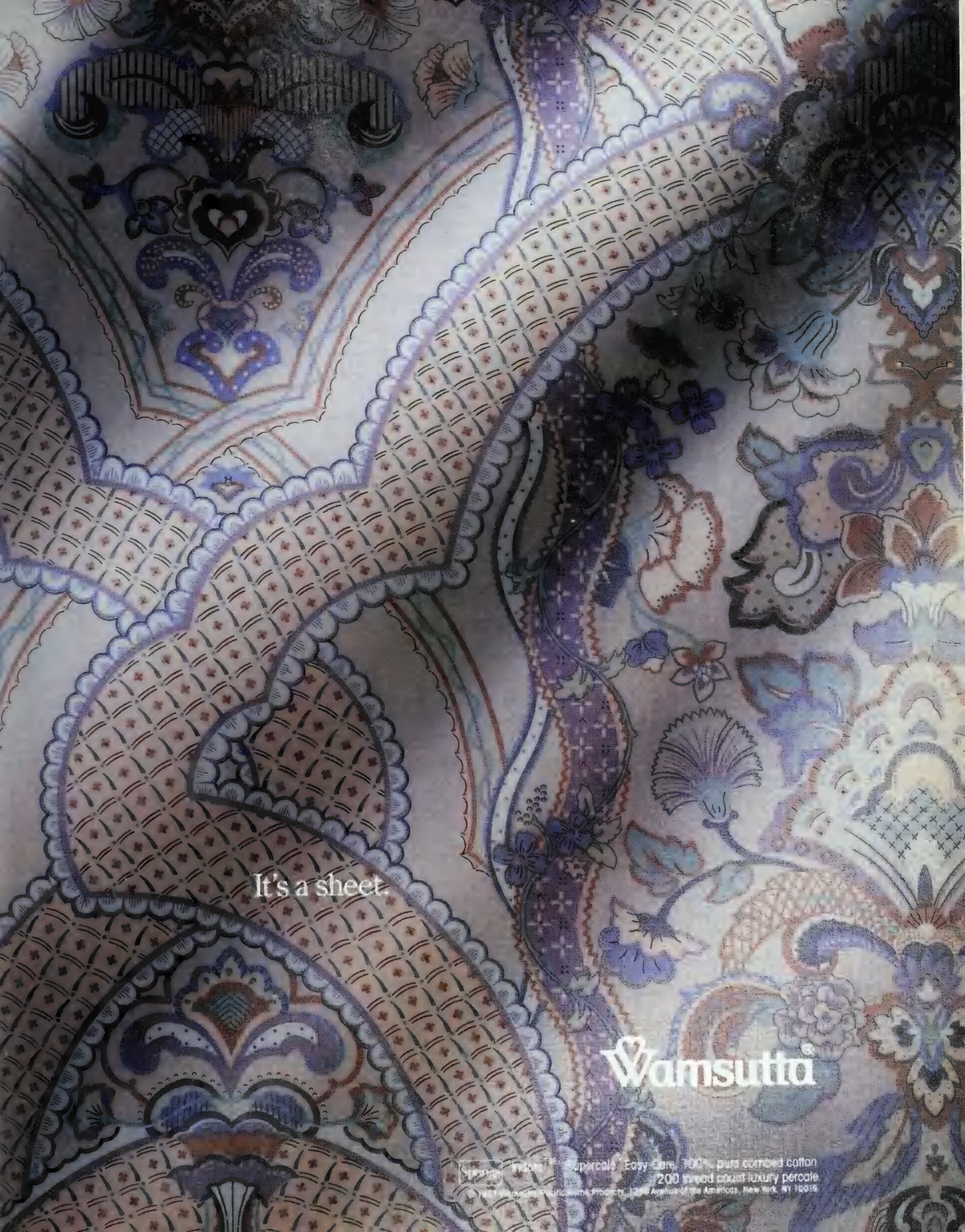

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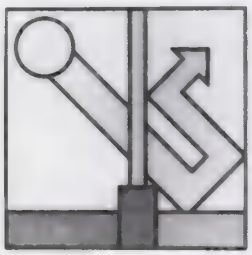

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FROM THORNHILL FARM

"Grandmotherhood is filled with great expectations...an indulgence that allows you to start over again in half time"



By DEE HARDIE

The newest bud on our family tree is a little girl named Meriwether, the first child of Diana and our son Todd, and the first Hardie born in almost 30 years! And although I probably shouldn't admit it, having a grandchild share the same last name is very special, the lineage of a family name continued.

Her first name is *far* more distinguished, but not quite as close. One of her mother's ancestors, Meriwether Lewis, helped chart the Northwest Territory in the early 1800s. That's a lot to live up to, but I'm sure Meriwether can handle it. Even as a tiny babe she would arch her head up, her dark eyes darting around, the eyes of an explorer. And now, almost a year old, she examines you with great intent when you hold her, then explores the world around her. Hmmmm, do I hear the pride of grandmothering? Not surprising, it is a role I cherish, hoping in time for even a larger supporting cast.

That Meriwether was born in October was the best present of all for her grandmother. When I dared mention to Diana that I hoped it might even be the same birthdate as mine, all I heard was a long-distance-telephone groan. She was then overdue. But the package did arrive, assisted by the midwife Kathy, Diana's sister Heather and our son Todd, the new father. And although the day was not the same as mine, it's near enough and we are Libras together. *That* is a bond. We Libras have our ups and downs, but our sign is a scale of balance. I like us!

To me grandmotherhood is filled with great expectations, a luxury, an indulgence that allows you to start over again in half time. And I didn't lose *any* time in rushing to Vermont after Meriwether was born.

On the actual day of her birth I simply spent the afternoon crying with joy and relief. Then I scurried around trying to find remembrances of things past, souvenirs saved from her father's childhood here in Maryland. And when Tom and I flew to Vermont I brought along one of Todd's bibs cross-stitched by my mother and a blanket knitted by his Great-aunt Alice. I also carried onto the plane a large, cumbersome toy, a life-size woolly sheep that made all the passengers smile at the impracticality of new grandparents.

I wasn't exactly a nurse-in-residence; a friend, Judy, had that job. But I did market, launder and listen to the murmurs of Meriwether while Diana tried to rest. There were times, late in the afternoon, when I would stretch out on a sofa with Meriwether asleep on top of me, a tiny blanket of warmth and love. With my arms around her, I would watch darkness come early to the Vermont autumn.

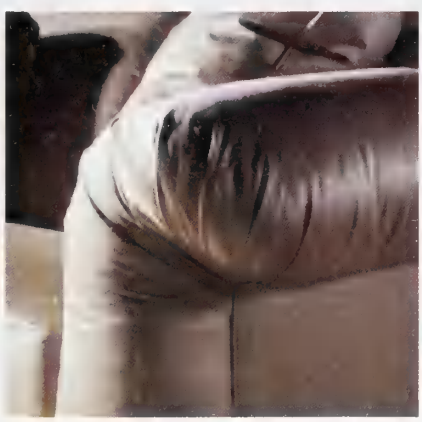
Meriwether is even more portable now, and has come to Thornhill, sleeping peacefully at night in a bureau drawer near her parents' bed. Diana came up with the idea, as an old Vermont farmer once told her that whenever a new baby was born in the family, they merely pulled out the top bureau drawer. It worked, and we had a wonderful but rainy weekend together.

On Sunday after they had all flown home, Tom and I were sitting on the front lawn, quite lonely I must admit. The skies had cleared and suddenly there was the most beautiful pastel rainbow, arched in the colors of childhood. I'm *sure* Meriwether arranged that rainbow. Grandchildren, after all, work wonders!■

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Get a head start on Christmas by commissioning a portrait . . . of your hounds or your house. Herewith, our roundup of artists. • Inspired by English sporting paintings, Christine Herman Merrill (her hounds, above) will work from photographs to create an oil portrait of your horse or dog; about $450. • Old-fashioned borders of flowers and birds set off the delicate house portraits of watercolorist Dora Frost; from $500. • If the fireplace is where your labrador curls up, consider capturing his likeness on a wooden firescreen; $250 to $600. The artist to contact: Diane Voyentzie. • The perfect keepsake: a ceramic miniature of your house, set atop a 6-inch-wide lidded jar, the artistry of Leslie Kanter; from $150.

GOOD BUYS

Reminiscent of '30s needlework, this nostalgic house pillow has a pink cotton velvet back; $122 ppd., Scully & Scully. • Jonathan Bonner, master craftsman, throws new light on patinaed copper: reptile candlesticks, $250 a pair ppd., Anne Reed Gallery. • New from Iittala: handsome Alvar Aalto glasses, $20 to $30 for a set of two from The Museum of Modern Art, NYC; catalog, $3. • Treat yourself to reproductions of rose, lilac, clematis and gentian botanical prints; $15 plus postage for a set of four, Waldenbooks, toll-free (800) 443-7359, ext. 311 (item no. 9983).►





ELIZABETH HATHON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT





RETURN OF TAPESTRY

The passion for opulent fabrics—luxurious damasks, richly patterned tapestries, scraps of antique rugs—has blossomed recently into a major design trend. Manufacturers are producing new fabrics woven like old tapestries, simple linens with tapestry-inspired patterns, even upholstery fabric that looks like kilim rugs. David Salomon reached new heights of opulence in his room at the Kips Bay Boys' Club Decorator Show House *(above)* where he covered sofas and made draperies with kilimlike fabric. For a touch of opulence try this tapestry footstool reproduced from a Victorian antique; $189 from Shoal Creek. For more information call (800) 633-0441; (205) 831-4851 in Alabama.



BOOKS OF NOTE

If this sturdy vase can be made of paper, even a paper moon is possible, as Faith Shannon (with Italian company Il Papiro) proves in *Paper Pleasures* (Weidenfeld & Nicolson, $17). It even has "recipes" for making paper. • *Shaker: Life, Work, and Art* by June Sprigg and David Larkin (Stewart, Tabori & Chang, $40), beautifully illustrates what Shakers thought, wore and ate, and describes a typical day in kitchen and workshop. • The in-depth American Design series from Bantam Books debuts with *The Desert Southwest* by Nora Burba and Paula Panich and *The Farmhouse* by Chippy Irvine (each $35). • Barbara Milo Ohrbach's *A Token of Friendship* (Crown, $8) offers wisdom and recipes for everything from potpourri to chicken soup.



LIGHTS . . . ACTION!

"I can see my lamp being purchased by a die-hard antiques lover or someone who likes modern," says John F. Saladino of his new oxidized test-tube lamp *(left)*. To debut with the Saladino furnishings collection this month, it will be available at retail ($790). • New from ZOOK, a striking group of architectural shades for recessed downlights using metal, rubber and wood for frames with rice paper, leather or beaded chains as shades ($98 and up; write for free catalog). ▪ The Museum of American Folk Art has licensed Tyndale, by Frederick Cooper, to reproduce a group of lamps, available in stores now. A trio of shaded bobbins at $150 is a turn-on.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



PHOTO: CLARA VON ACH

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PEOPLE





TONY SOLURI

THREE-PART HARMONY

"This shop is our design manifesto," says architect Richard Gorman *(near left)* of the aptly named Manifesto, Chicago's stylish showcase for design c. 1890 to 1940. Mr. Gorman and his partners, designers Frank Scalia and Barbara Gorman, have searched out unusual Mackintosh furniture (the chair above, $1,275), Adolf Loos lighting, even Jugendstil clocks. And if you're looking for help decorating or building a house, the trio will take on the job.

SOPHISTICATED LADY

Since the rage for American country decorating began, "we've all grown up," says Marilyn Hannigan of Cherishables Antiques in Washington, DC. "Today, country doesn't just mean primitive," she says, pointing to a fine Empire sofa that retains a folk quality with its stars and painted decoration. The sofa is just one example of the characterful pieces she will bring to the Fall Antiques Show in NYC, Oct. 22 to 25. At Ms. Hannigan's shop (1608 20th St., NW), decorating ideas also abound since her antiques are displayed in settings.





WALTER SMALLING

FOR MORE DETAILS, SEE PRODUCT INFORMATION





COURTESY OF WTTW, CHICAGO

MAN ABOUT AMERICA

"I came here at age twenty and hitched my fortune to this country," says Turkish native Spiro Kostof, host of *America by Design*, a new public television series, and author of a tie-in book (Oxford University Press). The series, which debuts Sept. 28 (check local listings), gives a portrait of America's homes, workplaces and monuments. And Mr. Kostof, professor of architectural history at the University of California, Berkeley, is a compelling teacher. Production/direction credits go to Werner Schumann. ■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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SUPPORTING ROLES

Used as pure decoration or as brackets, architectural ornaments add a lift to any room

Classical examples stand on their own *(opposite, clockwise from top left)*: White scroll, $42, Architectural Sculpture. Pilaster, $26.25 ppd., Ballard Designs. Rose finish, $190, Ercole. Cherub, $30, House Parts. Beaded curve, $30, Architectural Sculpture. Fluted, $27.25 ppd.; acanthus leaf, $27.95 ppd.; large bracket, $71 ppd.; all Ballard Designs. Leaning bracket, $25, Architectural Sculpture. Gilt, $50.75 ppd., Charles Keath, Ltd. *Faux*-marble, $120, Ercole. Fleur-de-lis, $15, House Parts. Greek Revival, $40, Architectural Sculpture. Marble finish, $270, Ercole. Garland, $60; small bracket, $20; both House Parts. "Adams" bracket, $68.95 ppd., Ballard Designs. Small white sconce, $12, Ercole. Liberty head, $40; terra-cotta, $40; both House Parts. Carved pickled pine, $139.50 ppd., Charles Keath, Ltd. Traditional designs support shelves or a prized object *(below, clockwise from left)*: Mahogany with brass finial, $163, R.G. Schnoor. Drapery, $110, Ad Lib. White ceramic corbel, $205, Country Floors. Mahogany shelf, $134; pine with brass finial, $144; both R.G. Schnoor. Dark green bracket with gold trim, $150, Ad Lib. Carved walnut, $180, Sarreid. Small ecru bracket, $135, Charlotte Moss. Shells, $120 each; shelf, $190; all Ercole.■

Editor DARA CAPONIGRO

Opposite: **The wall was painted by Sara Nesbitt. The antique Aubusson rug is from F.J. Hakimian.** ***Below:*** **"Waltz" wallpaper is by Waverly. The 18th-century Danish chairs are from Florence de Dampierre Ltd.**

MARCUS TULLIS



ALL PRICES ARE APPROXIMATE SUGGESTED RETAIL FOR MORE DETAILS, SEE PRODUCT INFORMATION



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[illegible] • San Francisco: Pioneer Shears & Window • Washington D.C.: Marion Kent • Seattle: Collins & Draheim

DECORATORS' SOURCE BOOK: EAST

Here are profiles of some 200 stores in key areas along the Eastern Seaboard: retail outlets that sell everything you need to enrich your home. These are the sources we turn to for touches that make rooms special.

Where would you shop to find an old ship's lantern, an elegant piece of *faux* bamboo, new pottery with the style and bold color of old Fiesta ware? What retailer would you go to for the finest antique painted furniture, the best English silver, the most beautifully crafted reproduction pieces, the rarest botanical prints?

Professional decorators would have at their fingertips the answers to these and like questions. Their notebooks abound in secrets—inside information they guard jealously. But in this eight-page section House Beautiful editors share many of these trade secrets with you. For what follows is a list of retail sources for every imaginable home-furnishing item. You'll need no card or credential; once you locate a source, you need only open the door.

Spanning the country would be impossible in a single section, so this one covers seven cities in the East: Boston, New York, Philadelphia, Baltimore, Washington, DC, Charleston and Atlanta. Next April we'll publish our second Decorators' Source Book, embracing the center of the country—from Minneapolis-St. Paul to New Orleans. In October '88 we'll cover the West.

We feel certain you know the major retailers in your area—furniture departments and shops that stock the major pieces you need to furnish your living and dining rooms, bedrooms and kitchens. Our focus is on character builders, those items that give a room depth, dimension and *your* personal stamp.

BOSTON

ANTIQUES

Belgravia Antiques Ltd.
222 Newbury St.
Boston, MA 02116
(617) 267-1915
Source for 18th- and 19th-century French, English and Continental furnishings (both formal and country); decorative mirrors, sconces and chandeliers.

James Billings
70 Charles St.
Boston, MA 02114
(617) 367-9533
Queen Anne and Georgian furniture, landscape and portrait paintings, botanical prints, accessories.

Brookline Village Antiques, Inc.
18 Harvard St.
Brookline, MA 02146
(617) 734-6071
Restored turn-of-the-century brass lighting; 18th- and 19th-century English, American and Continental furnishings and paintings.

Isabelle Collins of London
115 Newbury St.
Boston, MA 02116
(617) 266-8699
England, Ireland, Wales and France are represented in the selection of fine country pieces and decorative furniture and accessories: desks, armoires, hutches, console tables, chests and bedside cupboards.

Dillon, Myers & Myers, Ltd.
164 Newbury St.
Boston, MA 02116
(617) 262-4552
A wide choice of European country pine pieces and decorative accessories: beds, armoires, trunks, mirrors, umbrella stands, boxes, handmade Portuguese rugs and pottery.

Jerry Freeman Ltd.
1429 Beacon St.
Brookline, MA 02146
(617) 731-6720
Furniture, mirrors, paintings and decorations from the 18th, 19th and 20th centuries.

George Gravert
122 Charles St.
Boston, MA 02114
(617) 227-1593
Decorative European furniture and accessories, including painted pieces.

Hilary House
86 Chestnut St.
Boston, MA 02108
(617) 523-7118
A selection of 18th- and 19th-century American and English furnishings and accessories, including andirons, fireplace tools and screens plus lamps and botanical prints.

The March Hare Ltd.
170 Newbury St.
Boston, MA 02116
(617) 536-7525
This shop has 18th- and 19th-century fruitwood furniture, marquetry boxes, porcelains and botanical prints.

Marcia & Bea Antiques
1 Lincoln St.
Newton Highlands, MA 02161
(617) 332-2408
American (and some English) pine and oak furniture, quilts, majolica, Quimper, doorstops, Torquay pottery and advertising posters.

Decorators' Source Book: East

Marcoz Antiques
177 Newbury St.
Boston, MA 02116
(617) 262-0780
Source for 18th- and 19th-century French, English and American furnishings and decorative arts: hand-painted pieces, textiles, lighting, engravings.

Marcus & Marshall
184 Worcester Rd.
Wellesley, MA 02181
(617) 239-0611
Furniture—mostly European, some American—plus a fine selection of botanical prints.

Pierre Deux
111 Newbury St.
Boston, MA 02116
(617) 536-6364
See listing in New York City section.

Romanov's Gallery, Inc.
1400 Beacon St.
Brookline, MA 02146
(617) 277-9090
A unique collection of hand-painted furniture, European hardwood pieces and accessories.

Shreve, Crump & Low
330 Boylston St.
Boston, MA 02116
(617) 267-9100
A generous mix of American and European furniture and decorative accessories.

Slenska Antiques and Interiors
29 Newbury St.
Boston, MA 02116
(617) 437-0822
Fine European furniture from the 18th and 19th centuries plus such accessories as mirrors, paintings, pillows, screens, chandeliers, silver and porcelain candlesticks.

Spivack's Antiques
54 Washington St.
Wellesley, MA 02181
(617) 235-1700
English furniture of the 17th, 18th and 19th centuries.

Wenham Cross Antiques
232 Newbury St.
Boston, MA 02116
(617) 236-0409
Look for 18th- and 19th-century furniture and painted designs plus Quimper, quilts and porcelains with a country flavor.

OTHER SPECIALTY STORES

Domain
7 Newbury St.
Boston, MA 02116
(617) 266-5252
A global potpourri of travertine tables, trompe l'oeil boxes and clocks from Italy; pine furniture from Spain; tapestry pillows from France; and limited-edition botanical prints from England. A second shop is at The Mall at Chestnut Hill; (617) 964-6666.

Imported Laces Unlimited
339 Washington St.
Wellesley Hills, MA 02181
(617) 235-6812

The Lace Broker
252 Newbury St.
Boston, MA 02116
(617) 267-5954
In each store you can select from antique lace linens, fabrics, bed linens, tablecloths and napkins, pillows, bureau scarves and curtains.

La Ruche
174 Newbury St.
Boston, MA 02116
(617) 536-6366
Adding spice to the country and painted furniture and accessories are a selection of linens and silk flowers.

Laura Ashley
83 Newbury St.
Boston, MA 02116
(617) 536-0505
See listing in New York City section.

London Lace
167 Newbury St., 2nd Floor
Boston, MA 02116
(617) 267-3506
Lace window coverings, antique lace linens, bedspreads, pillow covers, guest towels, tablecloths, napkins, place mats and yardage.

The Wicker Lady
1197 Walnut St.
Newton Highlands, MA 02161
(617) 964-7490
This is the Boston area's primary source of wicker furniture, contemporary as well as antique, and handcrafted accessories.

NEW YORK CITY

CONTEMPORARY

Atmosphere
1724 Second Ave.
New York, NY 10128
(212) 996-3300
Innovative uses of metal and rubber in the best furniture and accessories from young Italian companies. Bold Baldelli ceramics are interspersed with Flexform sofas and chairs that can be ordered with a choice of colorful slipcovers.

Civilisation
78 Second Ave.
New York, NY 10003
(212) 254-3788
One-of-a-kind furniture, accessories and housewares in clay, glass and concrete. Textures are often rough, creating an unfinished look.

Clodagh, Ross & Williams
122 St. Marks Pl.
New York, NY 10009
(212) 505-1774
American artists experiment with new materials in functional home furnishings. You're likely to find a fur TV or cement toaster among the furniture, rugs and lighting.

COMPLEMENTS
298 Madison Ave.
New York, NY 10017
(212) 213-4145
Among the Italian lighting, Merino glass sculpture and vases, a collection of contemporary and Art Deco furniture and accessories.

Contre-Jour, Inc.
190 Columbus Ave.
New York, NY 10023
(212) 877-7900
Unique architectural and designer-influenced gift items, including hand-blown glass.

Giles and Lewis
464 Columbus Ave.
New York, NY 10024
(212) 362-5330
Contemporary classics in furniture, accessories and lighting. Some limited editions are in stock, and an interior design service is available.

Global Furniture, Inc.
525 Broadway
New York, NY 10012
(212) 219-0013
In this Soho showroom specializing in contemporary Italian and German furniture, top-quality pieces are well-priced classics for the design oriented. Some accessories are also available.

Jerrystyle
34 E. 4th St.
New York, NY 10003
(212) 982-5294
Modern metalwares that have an oxidized patina. Lighting predominates, but you will also find vases, curtain rods plus brass, bronze and copper items.

Modern Age
795 Broadway
New York, NY 10003
(212) 674-5603
This aptly named store contains contemporary designer furniture from the United States and Europe plus area rugs, table crystal, other accessories.

Nolte
110 Wooster St.
New York, NY 10012
(212) 431-0162
The display changes every four or five months, featuring new designers showing contemporary avant-garde furniture, mostly from Germany.

Pace Collection
[illegible] Madison Ave.
New York, NY 10021
(212) 535-9616
Unique, specially designed pieces, many of which present veneers in a variety of colors. Pace's contemporary furniture comes from Italy as well as the United States.

Rogers-Tropea, Inc.
1351 Third Ave.
New York, NY 10021
(212) 249-8310
Furniture has been added to contemporary tabletop items, clocks, lamps, vases and other household accessories produced by American artists.

D.F. Sanders & Co.
386 West Broadway
New York, NY 10012
(212) 925-9040
This high-tech housewares store also carries selected furniture and tabletop items.

See
441 Columbus Ave.
New York, NY 10024
(212) 874-0780
The best of Italy with a smattering of modern American furniture. Many pieces are designed by Philip Starck. A second shop is at 118 Spring St.; (212) 226-0038.

Sointu
20 E. 69th St.
New York, NY 10021
(212) 570-9449
The best in international modern design, featuring an assortment of decorative accessories.

Urban Bob Kat
130 Spring St.
New York, NY 10012
(212) 925-7170
Custom pieces (mostly wall units) made to order in neoclassic and postmodern styles.

Zona
97 Greene St.
New York, NY 10012
(212) 925-6750
Striking examples from the American Southwest alongside those of Italy and Japan: painted furniture, hardware, crafts, even musical instruments.

ANTIQUES

Didier Aaron, Inc.
32 E. 67th St.
New York, NY 10021
(212) 988-5248
Top-quality 18th- and 19th-century furniture and decorative arts. Besides 19th-century paintings and Old Masters, this unique house has Chinese, Art Deco and Roman pieces.

Bardith Ltd.
901 Madison Ave.
New York, NY 10021
(212) 737-3775
Floor-to-ceiling collection of 18th- and 19th-century porcelain and pottery, including Dutch and English Delft and Chinese export pieces along with an extensive collection of papier mâché trays. Other stores are 31 E. 72nd St., (212) 737-8860; and 1015 Madison Ave., (212) 737-6699.

R. Brooke, Ltd.
138½ E. 80th St.
New York, NY 10021
(212) 535-3255
The accent here is on pretty things, including traditional English decorative objects, 18th-century furniture, 19th-century porcelains, lamps, pillows, silver, crystal. A decorating service is available, ranging from window treatments to entire houses. A second shop is at 960 Lexington Ave.; (212) 535-0707.

Florence de Dampierre Ltd.
16 E. 78th St.
New York, NY 10021
(212) 734-6764/6794
Source for 18th- and 19th-century painted furniture from Portugal, England, France and Spain, plus some Pennsylvania Dutch pieces.

Vito Giallo Antiques
966 Madison Ave.
New York, NY 10021
(212) 535-9885
Oriental porcelains, American portrait paintings, silver flatware and trays, and small pieces of furniture.

James II Galleries
15 E. 57th St.
New York, NY 10022
(212) 355-7040
English Victorian accessories: frames, inkwells, candlesticks, toast racks.

Howard Kaplan Antiques
827 Broadway
New York, NY 10003
(212) 674-1000
A haven for 19th-century French (and some English) furniture and accessories: crystal, majolica, garden ornaments, textiles, tabletop items, bath fittings and light fixtures.

Eileen Lane Antiques
150 Thompson St.
New York, NY 10012
(212) 475-2988
Although you'll spot 19th-century French, Austrian and Scandinavian furniture and objets d'art here, the specialties are Biedermeier and Art Deco. There is even turn-of-the-century lighting.

Limited Editions
253 E. 72nd St.
New York, NY 10021
(212) 249-5563
Frequented by designers, this shop carries furniture and accessories from late-18th-century antique to contemporary. Several items are designed exclusively for this store.

J. Garvin Mecking, Inc.
72 E. 11th St.
New York, NY 10003
(212) 677-4316
Furniture and such accessories as pottery, lamps, boxes, paintings and needlepoint, most of which is 19th-century English and Continental.

Charlotte Moss & Co., Ltd.
131 E. 70th St.
New York, NY 10021
(212) 772-3320
Besides decorative antiques such as intricately painted screens and cushions, there are new exclusives from England, including picture bows, lampshades, frames and hand-carved beds.

Trevor Potts Antiques, Inc.
1011 Lexington Ave.
New York, NY 10021
(212) 737-0909/2756
Full of 18th- and 19th-century English furniture. Accessories include needlework pillows and rugs, creamware, mirrors, British paintings (many of animals) and some Continental wares.

Niall Smith Antiques
344 Bleecker St.
New York, NY 10014
(212) 255-0660
A plethora of Biedermeier and neoclassic furniture and objets d'art such as busts in bronze and marble.

Turner & Madden, Ltd.
1146 Lexington Ave.
New York, NY 10021
(212) 737-5537
This shop contains 18th- and 19th-century antiques, such as porcelains, candlestick lamps and small furniture. Custom traditional upholstery and needlepoint pillows are also available.

Victor Antiques
135 Sullivan St.
New York, NY 10012
(212) 995-9491
Swedish Biedermeier furniture and such accessories as mirrors, boxes, frames and vanities.

Frederick P. Victoria
154 E. 55th St.
New York, NY 10022
(212) 755-2549
Fine French and English furniture. Oriental works and handcrafted facsimile reproductions are also available.

COUNTRY

ABC Antiques
880 Broadway
New York, NY 10003
(212) 254-7171
Full of 18th- and 19th-century Scandinavian furniture, formal and country pine. Mixed in with the vast selection are paintings, rugs, clocks and mirrors.

America Hurrah
766 Madison Ave.
New York, NY 10021
(212) 535-1930
This is the place to find that perfect patchwork quilt tucked among American folk art textiles, weather vanes and paintings. There is plenty more: baskets, stoneware, gameboards, American Indian beadwork and 19th-century country furniture (mostly painted).

American Primitive
242 W. 30th St., 5th Floor
New York, NY 10001
(212) 239-1345
Folk art outpost of whirligigs and weather vanes—plus such utilitarian objects as tools and wooden ware from the 18th, 19th and 20th centuries. Hooked rugs round out the offerings.

Betty Jane Bart Antiques
1225 Madison Ave.
New York, NY 10128
(212) 410-2702
Seventeenth and 18th-century European furniture—some painted, some more sophisticated—plus whimsical decorative finds ranging from antique birdcages to puppets.

Ruth Bigel Antiques
743 Madison Ave.
New York, NY 10021
(212) 734-3262
In this second-floor shop, you'll be surrounded by early-19th-century country furniture, quilts, weather vanes and Chinese Canton porcelain, the shop's specialty.

Cobweb
116 W. Houston St.
New York, NY 10012
(212) 505-1558
This store carries unique antique country and formal furniture and accessories from Spain and Portugal, among which can be found baskets, wooden bowls and pottery.

Evergreen Antiques
1249 Third Ave.
New York, NY 10021
(212) 744-5664
Pine Scandinavian country furniture with some painted pieces. Nestled among the offerings are some accessories, such as candle boxes, ceramics, baskets, rugs and wooden bowls. A second shop is at 120 Spring St.; (212) 966-6458.

The Gazebo
660 Madison Ave.

Decorators' Source Book: East

New York, NY 10021
(212) 832-7077
Two floors full of old and new quilts, braided rugs, rag rugs and pillows (custom orders are accepted). You'll also find antique wicker, contemporary ceramics and Christmas ornaments.

Gear Stores
110 Seventh Ave.
New York, NY 10011
(212) 929-2622
Under the umbrella of country style, Gear licenses a wide range of products, including fabrics, wallcoverings and dinnerware. The focus is on do-it-yourself decorating; antique furniture and accessories are also sold. A second store is at 1124 Madison Ave.; (212) 570-1692.

Hillman/Gemini Antiques
743 Madison Ave.
New York, NY 10021
(212) 734-3262
If antique toys and mechanical banks catch your eye, this is your place. You'll also find American painted furniture and folk art: paintings, carvings, whirligigs and weather vanes, quilts and hooked rugs.

Kelter-Malcé
361 Bleecker St.
New York, NY 10014
(212) 989-6760
Source for 19th-century American folk art and furnishings, particularly quilts and hooked rugs. You'll also find hatboxes, painted furniture, baskets, samplers, stoneware, spongeware, Indian blankets, cast-iron garden furniture and Christmas decorations.

Mabel's
849 Madison Ave.
New York, NY 10021
(212) 734-3263
Along with whimsical furniture and accessories, you'll find handmade hooked and needlepoint rugs, naive paintings, lamps, handmade throws and floorcloths—all in wonderful colors and most with animal motifs.

Judith and James Milne Inc., American Country Antiques & Quilts
506 E. 74th St.
New York, NY 10021
(212) 472-0107
Eighteenth- and 19th-century folk art—weather vanes, whirligigs, hooked rugs, quilts and paintings—plus furniture.

Susan Parrish Antiques
390 Bleecker St.
New York, NY 10014
(212) 645-5020
Although you'll find antique quilts and linens here, the focus is on early-19th-century painted furniture, Navajo rugs and Indian artifacts.

Pierre Deux
870 Madison Ave.
New York, NY 10021
(212) 570-9343
Showcase for French country home furnishings and traditional fabrics from Provence. Other shops: 381 Bleecker St., (212) 675-4054; 369 Bleecker St., (212) 243-7740 (antiques).

Swedish Cottage Country Antiques
1281 Madison Ave.
New York, NY 10128
(212) 534-8438
This shop is awash in the soft colors of antique Swedish country furniture and accessories. There are mirrors, clocks, lamps and handwoven rugs, even Carl Larsson wallpaper borders.

Sweet Nellie
1262 Madison Ave.
New York, NY 10128
(212) 876-5775
A great source for antique hooked rugs, vintage wallpaper, fabric-covered bandboxes and pillows, needlepoint pillows and quilts. You'll also see unique new frames, candle shades and a collection of 19th-century calling cards, tiny framed lithographs and botanicals.

Thos. K. Woodard
835 Madison Ave.
New York, NY 10021
(212) 794-9404
Along with a bounty of 18th- and 19th-century quilts, you'll see cotton reproductions of classic American woven rugs (sold by the square foot) plus Jaspe pottery.

DECORATIVE PRINTS

J. Pocker & Son
824 Lexington Ave.
New York, NY 10021
(212) 838-5488
An excellent source for botanical prints and English hunt scenes. Most are restrikes, a process by which old plates are used to create new prints.

Shepard-Clark & Co., Ltd.
888 Madison Ave.
New York, NY 10021
(212) 861-8686
If it has to do with flowers, you can find it at this well-located shop: 17th- and 18th-century botanicals, antique and contemporary vases plus fresh flowers.

Stubbs Books & Prints
28 E. 18th St.
New York, NY 10003
(212) 982-8368
Prints, drawings and books related to architecture, decorative arts and landscape gardening.

Ursus Books Ltd.
39 E. 78th St.
New York, NY 10021
(212) 772-8787
Decorative antique prints from the 17th to 19th centuries. Botanicals and natural history are a specialty, but you will also find watercolors and gouaches covering such subjects as China trade, costume design and architecture.

CRAFTS

Carlyn Gallery
1145 Madison Ave.
New York, NY 10028
(212) 879-0003
To keep up with American crafts, you'll want to check out this gallery with its functional and decorative contemporary pieces in wood, ceramic, glass.

Elizabeth Eakins Inc.
1053 Lexington Ave.
New York, NY 10021
(212) 628-1950
The specialty here is rugs—handwoven wools in standard and custom sizes and colors, needlepoint rugs with a Victorian look and cut pile. Also represented is Artile, a line of hand-painted wall tiles and handmade pottery in a variety of design motifs including sponge-painting and marbleizing.

Gordon Foster
1322 Third Ave.
New York, NY 10021
(212) 744-4922
Contemporary and antique crafts, including ceramics and baskets.

Heller Gallery
71 Greene St.
New York, NY 10012
(212) 966-5948
Specializing in glass sculpture by leading artisans. Other media include wood, fiber, metal.

Incorporated Gallery
1200 Madison Ave.
New York, NY 10128
(212) 831-4466
This upper Madison Avenue shop specializes in teapots by more than 200 artists. The gallery also features modern contemporary ceramic art, vases, wall pieces.

Jorice
1057 Second Ave.
New York, NY 10022
(212) 752-0129
Hand-blown glass produced by American artists: paperweights, perfume bottles, goblets, vases and sculpture.

Works Gallery
1250 Madison Ave.
New York, NY 10128
(212) 996-0300
Commission work is frequently arranged at this gallery featuring one-of-a-kind and limited-edition glass sculpture and stemware, as well as furniture and large pottery.

OTHER SPECIALTY STORES

Avventura
463 Amsterdam Ave.
New York, NY 10024
(212) 769-2510
In this gallery you can find artistic and decorative glassware of classic design plus an extensive collection of Venetian glass. Swiss and Italian tableware is also available.

Cache-Cache, Ltd.
888 Madison Ave.
New York, NY 10021
(212) 744-6886
English decorative antiques—papier mâché items and animal and botanical prints. You'll also find porcelain boxes, toile, sterling and silver-plated serving pieces and frames.

Chelsea Passage at Barneys New York
Seventh Ave. and 17th St.
New York, NY 10010
(212) 929-9000
This is not just one boutique but several—for china, crystal and silver, bed and bath. New and old items are mixed. Many collections are exclusive.

Cherchez
862 Lexington Ave.
New York, NY 10021
(212) 737-8215
Bed and tabletop linens—new and antique—

unfold with the scent of Cherchez's renowned potpourris and sachets. Also: needlepoint rugs and paisley shawls. Many accessories are made in England; look for the new Colefax and Fowler line.

Delorenzo
958 Madison Ave.
New York, NY 10021
(212) 249-7575
Rave Art Deco furniture and accessories such as vases, light fixtures, mirrors and European 20th-century decorative arts.

Folklorica NYC
89 Fifth Ave.
New York, NY 10003
(212) 255-2525
Traditional, ethnic objects such as baskets, tapestries and African sculpture.

Il Papiro
1021 Lexington Ave.
New York, NY 10021
(212) 288-9330
Handmade marbleized paper products on display here—photo albums and desk accessories—all imported from Italy.

Muriel Karasik Gallery
1094 Madison Ave.
New York, NY 10028
(212) 535-7851
Decorative arts from Art Deco to the early '60s, including furniture, ceramics, glass and sculpture.

La Boutique de Marie Claire
831 Madison Ave.
New York, NY 10021
(212) 737-8080
French imported home furnishings, all coordinated through decorative motifs. Fabrics, furniture, bed linens, hand-painted lamps and ceramics abound.

Laura Ashley
714 Madison Ave.
New York, NY 10021
(800) 223-6917 toll-free
A full range of coordinated home furnishings including fabric, wallcoverings, upholstered furniture, dinnerware, decorative trimmings—even paint and ceramic tiles! Ask about the custom service for made-to-measure draperies and bed coverings

Tansuya
159 Mercer St.
New York, NY 10012
(212) 966-1782
Japanese understatement is evident in each subtly designed piece of furniture here. Be sure to see the screens, and ask about ordering custom-made furniture.

Thaxton & Co.
780 Madison Ave.
New York, NY 10021
(212) 988-4001
Find everything for the table in this shop, which displays an exclusive collection of antique and contemporary wares, including specially designed dinnerware, Victorian tableware and antique linens.

The Wicker Garden
1318 Madison Ave.
New York, NY 10128
(212) 410-7000
An extensive collection of antique Victorian wicker, antique linen and quilts, bedding, baby furniture (custom painted) plus baskets, frames and lighting.

Wolfman-Gold & Good Company
484 Broome St.
New York, NY 10013
(212) 431-1888
A refreshing collection of white tabletop items in simple and oversize shapes, birdcages and birdhouses, floral wreaths, baskets and new willow children's furniture.

PHILADELPHIA

CONTEMPORARY

William H. Fredericks II Inc.
8433 Germantown Ave.
Philadelphia, PA 19118
(215) 247-1840
Hand-painted ceramics, wood sculptures, pillows, baskets and some furniture.

IKEA
Plymouth Meeting Mall
Plymouth Meeting, PA 19462
(215) 834-0150
Service is key with this Swedish home furnishings import, which sells everything from soaps to sofas. Ready-to-assemble pieces come with tools and instructions.

Stock & Wares
1610 Chestnut St.
Philadelphia, PA 19103
(215) 563-3933
Contemporary housewares at reasonable prices are displayed in a well-designed space shared with Workbench.

Urban Objects
1724 Sansom St.
Philadelphia, PA 19103
(215) 557-9474
In this gift shop that features home accessories you'll find *faux* finishes in various media: china, glassware, desk items plus the Fiestalike brilliance of Lindt-Stymeist china.

Urban Outfitters
1801 Walnut St.
Philadelphia, PA 19103
(215) 569-3131
An array of tabletop accessories, housewares and desk items set in a renovated turn-of-the-century mansion.

Watermark: home
526 S. 5th St.
Philadelphia, PA 19147
(215) 627-3467
There is an architectural appeal to the teapots, table lamps, tabletop accessories and housewares sold in the Memphis-influenced shop.

ANTIQUES

Blum Chestnut Hill Antiques
45 E. Chestnut Hill Ave.
Philadelphia, PA 19118
(212) 242-8877
In this old stone-front shop the focus is on furniture: fine 17th- and 18th-century pieces ranging from very formal chest-on-chests to tavern tables and tall clocks.

Country Designs
Spread Eagle Village
503 W. Lancaster Ave.
Wayne, PA 19087
(215) 687-5805
In this Main Line shop you'll find a pleasing selection of 18th-century French armoires, farm tables and chairs plus many new American quilts.

Janine Etienne
1134 Pine St.
Philadelphia, PA 19107
(215) 922-6620
The emphasis is on large pieces: armoires, country tables and chairs plus painted chairs and cupboards.

Euro/Pine
309 Arch St.
Philadelphia, PA 19106
(215) 238-0980
Housed in a comfortable warehouse in the Olde City neighborhood, this shop presents a huge selection of English country pine: antique armoires, chests, tables, beds, trunks and washstands plus many reproduction pieces.

M. Finkel & Daughter
936 Pine St.
Philadelphia, PA 19107
(215) 627-7797
Seventeenth- and 18th-century American furnishings, primarily but not exclusively country, including chests, desks, hutches, tavern tables, Windsor and ladder-back chairs, painted pieces, needlework and naive portraits plus fine quilts.

Gargoyles Ltd.
512 S. 3rd St.
Philadelphia, PA 19147
(215) 629-1700
A large sampling of antique and reproduction furniture and accessories plus great architectural artifacts: mantels, moldings, doorways, wall panels and, yes, gargoyles.

Helen L. Jones
8436 Germantown Ave.
Philadelphia, PA 19118
(215) 247-4944
French provincial print fabrics and table linens plus one-of-a-kind painted pieces abound among the 18th- and 19th-century tables, chairs and armoires.

Rushlight Antiques
8137 Germantown Ave.
Philadelphia, PA 19118
(215) 247-1740
Toys are a specialty here, along with 17th- and 18th-century quilts, clocks, folk art, paintings and porcelains.

OTHER SPECIALTY STORES

The Apricot Tree
7902 Germantown Ave.
Philadelphia, PA 19118
(215) 242-4550

Pauline Fanady
8428 Germantown Ave.
Philadelphia, PA 19118
(215) 248-1397
Both shops provide complete interior design services for the retail customer and offer a limited selection of furniture and accessories.

The Design Station
in the Manayunk Train Station
4401 Cresson St.
Philadelphia, PA 19127
(215) 487-3337

Dorothy Lerner
1702 Walnut St.
Philadelphia, PA 19103
(215) 732-2925

Shawnee Penn Interiors
23 W. City Line Ave.
Bala Cynwyd, PA 19004
(215) 667-8645

Leon Toroian Interior Design
Spread Eagle Village
Wayne, PA 19087
(215) 293-1166
Each of these retailers offers a broad range of contemporary furnishings and accessories—large, many of chrome and glass—plus selected furniture reproductions.

J.J. Holley
Suburban Square
Ardmore, PA 19003
(215) 642-8883
Reproduction country tables and cupboards create a warm setting for rugs, lamps, quilts and tabletop items. Fabrics, wallcoverings and stenciled wallpaper borders are also available. Ask about decorating and stenciling services.

Laura Ashley
1721 Walnut St.
Philadelphia, PA 19103
(215) 496-0492
See listing in New York City section.

Linens by Design
18 Haverford Station Rd.
Haverford, PA 19041
(215) 896-9290
Bed and table linens including duvet covers, cashmere and mohair throws, wool blankets and toweling—many items imported from Belgium, Switzerland and Italy. Custom designs can also be accommodated.

Lusitania
907 Lancaster Ave.
Bryn Mawr, PA 19010
(215) 525-4990
Hand-painted ceramics and faience in traditional 15th- to 17th-century motifs: vases, cachepots, urns and platters. You'll also find needlepoint pillows and rugs, cotton rugs and hand-embroidered table linens.

Snyderman Gallery
317 South St.
Philadelphia, PA 19147
(215) 238-9576
Artist-made furniture and glass.

Swan Gallery
Rittenhouse Square
132 S. 18th St.
Philadelphia, PA 19103
(215) 568-9898

The Works Gallery
319 South St.
Philadelphia, PA 19147
(215) 922-7775
These shops each feature a generous mix of ceramics, glassware, quilts, baskets and fabric sculptures made by artisans countrywide.

WASHINGTON, DC, AND BALTIMORE

ANTIQUES

Peter Mack Brown Antiques
1742 Wisconsin Ave. NW
Washington, DC 20007
(202) 338-8484
Chairs are a specialty in this shop that features pieces from France, Sweden, Russia and Italy.

G.K.S. Bush, Inc.
2828 Pennsylvania Ave. NW
Washington, DC 20007
(202) 965-0653
Eighteenth- and early-19th-century American furniture, silver, mirrors, paintings, prints, some Chinese export porcelains.

Cherishables Antiques
1608 20th St. NW
Washington, DC 20009
(202) 785-4087
Architectural elements—birdhouses and columns—abound in this shop specializing in 18th- and 19th-century American furniture. Among the accessories are quilts, botanicals and watercolors plus such English items as porcelain, boxes and candlesticks.

Crosskeys Antiques
801 N. Howard St.
Baltimore, MD 21201
(301) 728-0101
George Jones and signed Wedgwood majolica are among the signature items in this shop specializing in European furnishings and ceramics and English pieces c. 1640 to 1720.

Evans & Campbell Antiques
1214 31st St. NW
Washington, DC 20007
(202) 333-8448
Look for the unusual in English and American antiques, botanicals and works of art.

Fleming & Meers
1228 31st St. NW
Washington, DC 20007
(202) 342-7777
Look for quality 17th-, 18th- and early-19th-century furniture and decorative objects: tea caddies, porcelains, mirrors, prints, paintings.

T. Hunkins
1668 Wisconsin Ave. NW
Washington, DC 20007
(202) 337-2211
Choose from among 18th- and 19th-century pieces including Edwardian and Biedermeier furniture, bamboo, garden furniture and such accessories as mirrors, sconces, candelabra.

Inglett-Watson
854 Park Ave.
Baltimore, MD 21201
(301) 244-8064
Large selection of American furniture and accessories, from 1900 to 1940, plus other manifestations of American industrial design.

Marston Luce Antiques
1314 21st St. NW
Washington, DC 20036
(202) 775-9460
Nineteenth-century Americana is exemplified by quilts, folk art, weather vanes, painted pieces and garden furniture plus upholstery in reproductions of traditional fabrics.

Miller & Arney
1737 Wisconsin Ave. NW
Washington, DC 20007
(202) 338-2369
A mélange of 18th- and early-19th-century furniture, paintings and accessories; French, English and American furniture; Oriental decorative items such as Canton, Imari and old Chinese porcelain; silver and brass.

G. Randall
2828 Pennsylvania Ave. NW
Washington, DC 20007
(202) 337-7373
Special collection of English antiques, including some brilliant museum-quality pieces.

Cal Schumann Antiques
859 N. Howard St.
Baltimore, MD 21201
(301) 728-0041
Though the shop deals primarily in Art Nouveau and Deco, there is also American pottery and furnishings from the Arts and Crafts Movement, including Mission oak.

Susquehanna Antique Co.
1319 Wisconsin Ave. NW
Washington, DC 20007
(202) 333-1511
Along with traditional 18th- and 19th-century furniture and paintings there are painted pieces, quilts, hooked rugs, clocks and mirrors, silver and porcelains.

Trocadero Far Eastern Art
1501 Connecticut Ave. NW
Washington, DC 20036
(202) 234-5656
Chinese art and Buddhist sculpture are prominent here plus a selection of Chinese furniture from the 17th to 19th centuries. There's even some Indian stone sculpture from the second to 12th centuries.

OTHER SPECIALTY STORES

The American Store
1455 Pennsylvania Ave. NW
Washington, DC 20004
(202) 347-8880
This clothing shop also sells hand-painted pottery, linens, baskets, hand-blown glass, birdhouses, old wicker and twig furniture.

Appalachian Spring
1415 Wisconsin Ave. NW
Washington, DC 20007
(202) 337-5780
Source for pottery, cookware, woodworks, quilts, hand-dipped candles and decorative pillows.

Anthony P. Browne
2903 M St. NW
Washington, DC 20007
(202) 333-1903
This is an interior design firm as well as a shop that sells English wallcoverings and fabrics—from Colefax and Fowler; Jane Churchill, Ltd.; Geoffry Bennison, Ltd.; and Zoffany—lamps, prints, decorative items, antique furniture.

Jackie Chalkley
3301 New Mexico Ave. NW
Washington, DC 20016
(202) 686-8882
Half of this shop displays women's clothing; the remainder focuses on contemporary crafts: pottery, hand-blown glass, whimsical pieces—some designed for the shop—and dinnerware. Also at The Willard Collection, Suite 130, 1455 Pennsylvania Ave.; (202) 638-3060.

China Sea Marine Trading Co., Inc.
1724 Thames St.
Fells Point, MD 21231
(301) 276-8220
Exotic marine salvage displayed here: old ships' lights, anchors, chains, cannons, flags, hard-to-find hardware and marine curiosities.

Gonzales Antiques, Inc.
2313 Calvert St. NW
Washington, DC 20008
(202) 234-3336
A treasure trove of antique chandeliers and sconces and a place to take important vintage lighting fixtures to be cleaned or rebuilt.

Imperial Half Bushel
831 N. Howard St.
Baltimore, MD 21201
(301) 462-1192
This is the place for 19th- and 20th-century American silver (plus some European pieces), with an emphasis on Maryland silver.

The Kellogg Collection
3416 and 3424 Wisconsin Ave. NW
Washington, DC 20016
(202) 363-6878
Shop here for hand-painted children's furniture, English pine antiques, French mounted botanicals and Portuguese needlepoint and dhurrie rugs.

Laura Ashley
3213 M St. NW
Washington, DC 20007
(202) 338-5481
and Pratt Street Pavilion
Harborplace
Baltimore, MD 21202
(301) 539-0500

Pierre Deux
Mazza Galleries
5300 Wisconsin Ave. NW
Washington, DC 20015
(202) 244-6226
See listings in New York City section.

Little Caledonia, Inc.
1419 Wisconsin Ave. NW
Washington, DC 20007
(202) 333-4700
Portuguese, Chinese and English hand-painted pottery, hand-painted lampshades, lamps, linens, place mats and napkins, runners, imported paper products, kitchen wares and decorative prints and frames.

Meredith Gallery
805 N. Charles St.
Baltimore, MD 21201
(301) 837-3575
The gallery regularly exhibits and sells fine contemporary art and crafts by important artists. Look for art furniture, functional and decorative ceramics, glass and fiber pieces, jewelry, paintings and prints.

Oggi by Frederick Miller Interiors
330 N. Charles St.
Baltimore, MD 21201
(301) 625-1885
Furniture, lighting, gifts—even toys and jewelry—from Bauhaus to Memphis, including Italian imports.

Store Ltd.
Village of Cross Keys
Baltimore, MD 21210
(301) 323-2350
China, glassware, tableware and flatware in wood, glass, stainless steel, ceramic and porcelain.

Jane Wilner
5300 Wisconsin Ave. NW
Washington, DC 20015
(202) 966-1484
Linens for bed, bath and table; sachets and potpourri; and such dressing tabletop items as mirrors, powder jars and silver frames.

CHARLESTON

ANTIQUES

A'Riga IV Antiques
204 King St.
Charleston, SC 29401
(803) 577-3075
Period medical, dental and apothecary items among the 18th- and 19th-century decorative accessories and porcelains.

Elizabeth Austin Antiques
165 King St.
Charleston, SC 29401
(803) 722-8227
Eighteenth- and early-19th-century American furniture and silver plus paintings that reflect a regional point of view.

George C. Birlant & Co.
191 King St.
Charleston, SC 29401
(803) 722-3842
An importer of 18th- and 19th-century English furniture, this shop also features silver, porcelain and decorative accessories, and manufactures the Charleston Battery Bench.

Century House Antiques
77 Church St.
Charleston, SC 29401
(803) 722-6248
This shop is a magnet for collectors of fine 18th- and 19th-century porcelain—primarily Chinese export, English Worcester, New Hall, Spode, Derby and Coalport—plus maps, prints and some furniture.

Wallace Frampton Antiques
96 King St.
Charleston, SC 29401
(803) 722-0308
Antiques from around the world; outdoor terra-cotta planters and garden ornaments; quality collectibles and decorative accessories.

Jasmine Antiques, Inc.
83 Church St.
Charleston, SC 29401
(803) 722-2655
Housed in a 1749 building, the shop is a perfect setting for 18th- and early-19th-century English furniture and accessories.

Amelia Louise
192 King St.
Charleston, SC 29401
(803) 723-3175
French and English tortoiseshell and silver boxes, papier mâché tables and trays, carved-wood mirrors, Aubusson pillows.

Jack Patla Co.
181 King St.
Charleston, SC 29401
(803) 723-2314
American antiques in the Charleston tradition include furniture, silver, china plus high-quality metal and lead garden accessories.

Period Antiques
194 King St.
Charleston, SC 29401
(803) 723-2724
The emphasis is on decorative distinction in this small shop brimming with the unexpected.

The Red Torii
197 King St.
Charleston, SC 29401
(803) 723-0443
A complete selection of Oriental antiques with special emphasis on porcelain.

OTHER SPECIALTY STORES

Acquisitions
273 E. Bay St.
Charleston, SC 29401
(803) 577-8004
A mix of contemporary and traditional: English antiques, reproduction furniture, designer fabrics and wallpaper. Designer services are available.

The Bedroom
189 King St.
Charleston, SC 29401
(803) 722-6162
Everything for the bedroom and bath: satin lace pillows, cotton sheets, monogrammed towels, unusual accent pieces and a huge fabric selection. Design services are also available.

Brittain's of Charleston
180 King St.
Charleston, SC 29401
(803) 723-7309
Decorative accessories from far-flung sources: French and Irish crystal, French faience, Herend pottery and unique items from the Orient.

The Ground Floor
95½ Broad St.
Charleston, SC 29401
(803) 722-3576
Finials in 14 styles created by the shop's own artists include rice plant, pineapple, shell and sculpted butterfly. They can be stained or painted and used for window treatments, bedposts, newel posts, bookends—even as decorative items on stands.

Historic Charleston Reproductions
105 Broad St.
Charleston, SC 29401
(803) 723-8292
Reproductions from Baker Furniture, Mottahedeh china, Friedman mirrors, Norman Perry lamps and Scalamandré fabrics and wallpaper—all licensees of the Historic Charleston Foundation.

Laura Ashley
146 Market St.
Charleston, SC 29401
(803) 723-3967
See listing in New York City section.

Piazza 103
103 Broad St.
Charleston, SC 29401
(803) 577-3740
In a setting that resembles a gracious porch in summer, you can shop for antique wicker, stripped pine furniture, handmade linens (old and new), antique quilts, flower-covered porcelains and dried flowers reflecting the colors and textures of a Southern summer garden.

Sweetgrass baskets hand-woven in the Carolina lowlands can be made to order and are available in downtown Charleston at City Market or at the corner of Meeting and Broad streets. North of Charleston you'll find them at stands along Highway 17. For more information, contact Dorothy Washington, 460 Egypt Rd., Mt. Pleasant, SC 29464; (803) 884-1776.

ATLANTA

ANTIQUES

The Gables Antiques
3125 Piedmont Rd.
Atlanta, GA 30305
(404) 231-0734
Imari, blue-and-white and Rose Medallion porcelains are the specialties. French country and English antiques are also featured.

Heirloom Wicker and Pine
709 Miami Circle
Atlanta, GA 30324
(404) 233-6333
Everything from Victorian to Art Deco is here, and restoration referral services are available. There's also Continental pine (c. 1800), antique majolica and doorstops.

Deanne Levison American Antiques
2995 Lookout Pl. NE
Atlanta, GA 30305
(404) 264-0106
Specializes in 18th- and 19th-century American furniture; also English Delft and creamware, American fine art, English and American brass, and Southern pottery and baskets. Ask about unusual folk art pieces.

Jane J. Marsden Antiques & Interiors
2300 Peachtree Rd. NW
Atlanta, GA 30309
(404) 355-1288
Although this shop focuses on French and English antiques, it has one of the largest collections of Chinese export porcelain in the Southeast plus Coalport, Spode and ironstone.

OTHER SPECIALTY STORES

Ad Lib
517 E. Paces Ferry Rd. NE
Atlanta, GA 30305
(404) 266-2425
"Antiques, lamps, treasures and small pleasures" is the motto of this shop that seems transplanted from London. You'll find brackets, treasure boxes, handmade Christmas ornaments plus anything to do with flowers.

Frances Altman Fine Linens
1935 Peachtree Rd.
Atlanta, GA 30309
(404) 355-8572
Marseilles spreads, Battenburg and crocheted-edge teacloths and lace curtains. Also new linens displayed on antique iron and brass beds.

Bonnie Brae Ltd.
3734 Roswell Rd.
Atlanta, GA 30342
(404) 233-0577
Faience and other tabletop items along with paper white ltd. linens, stationery and books.

Michael Corzine & Co./Richters Jewelers
87 W. Paces Ferry Rd. NW
Atlanta, GA 30305
(800) 262-1055 toll-free
Imports ranging from English silver (antique and reproduction) to Italian faience; fine stationery and crystal.

Country French Connection/Georgia Interiors
575 E. Wesley Rd. NE
Atlanta, GA 30305
(404) 237-4907
Porthault linens, trompe l'oeil furniture and fire screens, Staffordshire reproductions and earthenware fruits. You'll also find vases and brackets, mirrors and screens plus French antique and reproduction furniture.

Domus
Perimeter Mall
4400 Ashford Dunwoody Rd.
Atlanta, GA 30346
(404) 396-1064
Imported contemporary furniture, particularly modular pieces from Finland and Italy in light woods and lacquered finishes. Halogen lighting is a specialty here, but you'll also find an assortment of contemporary hand-blown glassware and Italian desk accessories.

Great American Gallery
1925 Peachtree Rd.
Atlanta, GA 30309
(404) 351-8210
Source for contemporary crafts in wood, clay, glass (blown and molded) and fiber. You'll find many one-of-a-kinds: contemporary quilts, blown-glass lighting fixtures, jewelry, even cast-glass heads. Soon to be added: art furniture.

Laura Ashley
Lenox Square
3393 Peachtree Rd. NE
Atlanta, GA 30326
(404) 231-0685
and Perimiter Mall
4400 Ashford Dunwoody Rd.
Atlanta, GA 30346
(404) 395-6027

Pierre Deux
111 W. Paces Ferry Rd. NW
Atlanta, GA 30305
(404) 262-7790
See listings in New York City section.

The Potted Plant, Ltd.
3165 E. Shadowlawn Ave. NE
Atlanta, GA 30305
(404) 233-7800
Fanciful Haitian tin garden sculptures and sterling-silver tuzzy-muzzy holders under the same roof? Yes, along with garden edgings, rare botanicals, one-of-a-kind trompe l'oeil.

Scan Des
660 Miami Circle
Atlanta, GA 30324
(404) 237-1886
Softly colored Gustavian reproductions in hand-carved and hand-painted birch. Unusual finishes are featured, and items are available in almost any color. Some antique pieces are displayed here, too.

The Signature Shop and Gallery
3267 Roswell Rd. NW
Atlanta, GA 30305
(404) 237-4426
Now celebrating its 26th anniversary, this crafts shop features handmade items in six media: fiber, clay, metal, wood, glass and paper. Examples: oxidized weather vanes, walking sticks, punch bowls, furniture.

DESIGN CENTERS

Design or market centers are large complexes, open to designers and architects, that present a variety of manufacturers' showrooms under one roof. Although they sell merchandise only to members of the trade, some offer special programs periodically to acquaint the public with their facilities. Contact the centers for more information.

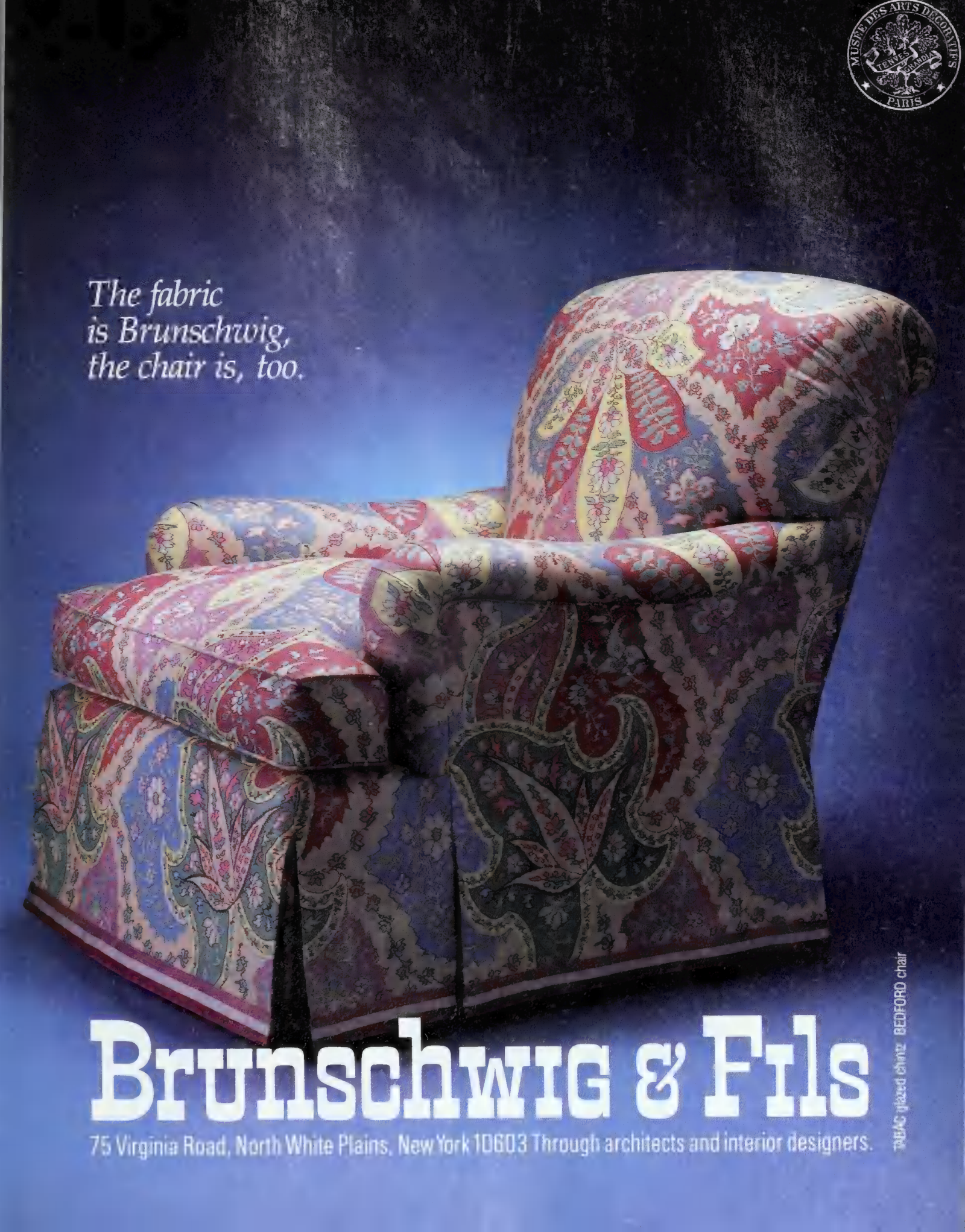
Decoration & Design Building
979 Third Ave.
New York, NY 10022
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Most showrooms are accessible to individuals who have a letter of introduction from a designer or architect.

New York Design Center
200 Lexington Ave.
New York, NY 10016
(212) 679-9500
Contact the public relations office to arrange group tours.

The Marketplace
2400 Market St.
Philadelphia, PA 19103
(215) 561-5000
The Marketplace holds a floor samples clearance sale twice yearly, in September and March, on a Friday and Saturday. Generally furniture and other carry-out items are offered.

The Washington Design Center
300 D St. SW
Washington, DC 20024
(202) 554-5053
Free tours introduce the public to the center and how professionals use it. Individuals or groups of up to 10 may attend public tours on selected Wednesdays, and organizations of 10 to 50 may arrange group tours six weeks in advance, for Tuesday or Thursday.

Atlanta Decorative Arts Center
351 Peachtree Hills Ave. NE
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THE DECORATIVE ARTS

THE BRAVE NEW WORLD APPROACH TO DECORATING FAVORS DELIBERATELY UNMATCHED OBJECTS OVER FURNITURE IN "SUITES"

By ELIZABETH GAYNOR



A master of contrasting styles, John F. Saladino practices the art in his New York apartment with classical references.

LIZZIE HIMMEL

Time was (not so long ago) when interiors were all of a piece, when decorators could be counted on for signature rooms recognizable by a carefully defined style. Certain professionals known for contemporary work spoke of providing a clean, harmonious envelope into which a client could slip at day's end, one that offered no off-key notes to jar the world-weary soul. Others specialized in period-piece rooms—all-English, all-French, all-something—painstakingly coordinated down to the andirons.

Times have changed. Now is the moment of the standout, of the noticeme vase, chair or folding screen. We have moved from interiors that are all of a piece to those that are one of a kind. Some say it demonstrates the growing sophistication of the American public, the evolution of a more design-knowledgeable group fed up with furniture in "suites," overly matched color schemes, hands-off rooms and contrived solutions. People feel more confident about choosing disparate, deliberately unmatched objects—sometimes with, sometimes without the help of a designer. The move now is away from brand-name anything, whether a period or a look, away from a style you can give a tag to and toward a uniqueness. There is a brave new world of decorating for which the motto might not quite be "anything goes" but could be "many things might."

The skill is in knowing how to pull things together, what will marry, how to create an engaging whole that is still seen for the interest of its parts. Why and how do such interiors work? Where to go for the unexpected find?

"The best interiors start with a strong statement about what you are trying to achieve," says Albert Hadley, president of the prestigious firm Parish-Hadley Associates Inc. and a designer who perfected the art of the unmatched long before it was fashionable. "You build to enhance that. Then you come upon something you never thought of, but you suddenly know that it will work. The success of the unexpected is based on the original concept, not just on the fact that you love it."

Most professionals agree that the starting point is the architecture. "There's no point trying to make a modern apartment look like an eighteenth-century farmhouse," adds Mr. Hadley. "With an old house, you must respect its vintage and plan."

Most mix masters intend from the outset to create harmony and contrast, but concentrate on getting down the harmony first. Yet when it comes to deciding what should go together and what should stand out, the opinions are diverse. "Start with a consistency of detailing, like the trimwork and hardware," says architect Jane Siris, a partner in the New York firm Siris/Coombs Architects. "Then surprise with the space. Create an odd angle when you turn a corner; position a window at the end of a corridor; recess a niche into an otherwise smooth wall." Interior designer Paul Siskin, who works with partner Perucho Valls, has a different view of surprise elements: "Keep the background as neutral as possible. Stay classic with scale; you can get into problems if you fool with it too much. Play with the furnishings, with the detailing." Another point of departure is offered by Allen Scruggs of the design team Scruggs/Myers: "I like the basic upholstery to be of a piece, to keep the biggest volumes simple and understated. Then I bring in a French chair, an Afghan totem pole, one piece of outdoor metal furniture, an elaborate gilt-framed contemporary fine art photo. When you keep the primary elements and the lighting simple, the focus is on the individual objects."

Rosemary Peck, a California designer who worked with Willi Smith on the thoughtfully unmatched interior of his art-filled New York loft, sums up her efforts: "The architecture and light should be prepared like a canvas, with dark tones and light tones. In the case of Willi's art, I loved the juxtaposition of African, Japanese and modern pieces, but I didn't want the black-and-whiteness to get too harsh, so I softened it. We used ivory for the walls and floor, then mixed green into the blacks to make them softer, more bronze." The surprise of the finished mix is how disparate elements all work together: a pair of needlepoint-leopard upholstered horn chairs from the William Holden estate, a canvas slipcovered sofa, an Alvar Aalto scroll chair, an Africa-shaped coffee table by artist Dan Friedman and antique Japanese footstools. "I think it's the feel of the hand in everything," says the designer, "the sameness in different cultures."

Architects commissioned to build houses have the advantage of working

(Continued on page 54)


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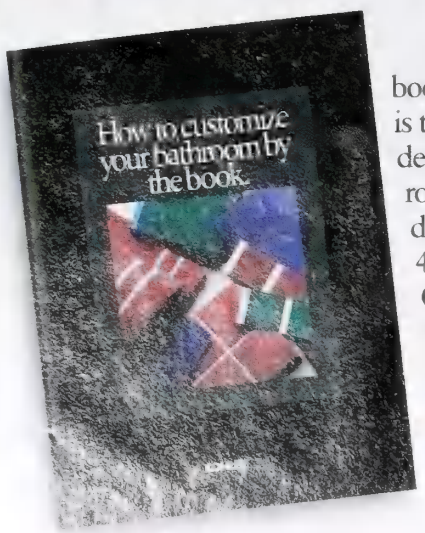
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DECORATIVE ARTS

Continued from page 51

from the ground up. New York-based Marlys Hann built a country house for herself in the Catskill Mountains in which the contrast of rough and smooth enhances both. A classic geometric plan gives order to the irregular stone walls and floor, and large planes of glass—some single-paned, others mullioned in an overscale grid—continue to ground level in major areas so one feels no separation between outdoors and in. "The glass offers absolute contrast to the stone; it's the feeling of the transparent versus the substantial and opaque," says Ms. Hann. "Every house should be the combination of treehouse and cave."

Interior designer John F. Saladino achieves similar contrasts through more decorative channels. "There should be a womb and a white cathedral in every house," he suggests, in synch with the philosophy of Ms. Hann. "In an apartment, it's important to create two kinds of rooms—a retreat that feels warm and a space that makes you feel as if you are sitting in a garden."

"I like to think of an interior as incomplete, as a fragment in an ongoing time continuum," says Mr. Saladino. This accounts for his use of materials not generally regarded as finished surfaces, like scratch-coat plaster (usually the undercoat before the smooth layer is applied) for the walls of a room. The passage of time is a recurrent theme in his work and helps to explain some of the unexpected elements that find their way into the "unfinished" whole. A peeling wooden capital, lopped off a classical column from a demolished building, becomes the overscale base for a glass-topped hall table with smooth carpet underfoot; a found chair with good lines but nearly threadbare is deliberately left in that condition and posed unabashedly in an entry ("No one ever sits there anyway"). "I have an abhorrence of everything being perfect," he says. "I don't restore antiques as some dealers do. If you buy an antique, it's the old finish, the fading, the patina you're after."

All sorts of elements can be employed to add contrast. Art dealer Holly Solomon, well known for her allegiance to avant-gardists from the pop artists of the '60s to the neoexpressionists of today, has worked with designer Richard Hare over the years on her own apartment. Conventional upholstery shapes covered in bold hand-painted covers; French period chairs in brocade or chintz; Andy Warhol's card-

(Continued on page 56)

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DECORATIVE ARTS

Continued from page 54

board Cornflakes and Brillo boxes as end tables; Aubusson carpets; and a bright mosaic-tiled kitchen by artist Doreen Gallo—all form the energetic backdrop for a grand collection of large, colorful canvases and sculpture. Ms. Solomon, who with coauthor Alexandra Anderson is working on a book called *Living With Art,* expresses her intentions: "Your home is different from a museum or gallery. People should live with what they want. The idea in my house is that any painting can go out on loan without taking away from the rest. I like color—yellow, light blue, pink, gold and ivory—and I like fabric and color to be cheerful. I think it's essential in an apartment with no view. Years ago, I had a Lichtenstein painting with a lemon-yellow ground and I thought I couldn't put it in my gold living room. Andy Warhol said, 'Why don't you do it? Don't be silly, everything goes with everything.' "

Sources for one-of-a-kind or unusual furnishings abound today. The Gallery of Applied Arts, a New York showroom of designer/artist furniture, is one of these. Director Patrick Steede claims, "A new pair of shoes can change someone's personality for a day. That's what an unexpected piece of furniture can do to a room. It doesn't need to be used in an unusual way when it is already in sharp contrast to other pieces." French designer Patrick Naggar's screen sold here illustrates his point. It comprises panels of gold-coated paper topped with plumes of horsehair, has a skateboard base and can be bought with as many panels as desired.

Clodagh, Ross & Williams, a New York City shop in the East Village so successful in its first year that it has doubled in size, sells a range of wares from concrete-encased small appliances by artist Alex Locadia to sandblasted glassware by Terrance Main to neoprimitive figurative candlesticks of gold/brass/copper leaf over terracotta by Thom McCanna. Says one of the partners, Sherry Williams, "If you had asked me a year ago, I would have said, 'I hope we can sell the concrete telephone.' Now it sells so well at $500 that we can't keep it in the store." She adds, "We sell some of these things to people who also shop at Conran's. I delivered clay animal candlesticks to an apartment that is full of Biedermeier furniture."

Robert Janjigian is the author of a book called *High Touch* (to be published this month by E.P. Dutton) that illustrates the

(Continued on page 59)



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DECORATIVE ARTS

Continued from page 56

popularity of such items made of new materials or of familiar materials used in new ways—like late architect Alan Buchsbaum's fabrication in zinc of a pair of free-floating islands for a kitchen he designed. Mr. Janjigian feels the new approach is a reaction against the mass-produced. "In a world of microwave ovens and blow dryers, we are compensating with the handmade and the tactile," he explains.

Even smaller textural gestures with flowers and plants can be used to add counterpoint to an existing interior. Tom Pritchard of Mädderlake describes how stylists vary the arrangement they do for an old pine table in the pale vanilla foyer of a client's apartment: One week it is a big wooden box of 80 tulip bulbs that make a powerful two-foot-tall statement when they are in full bloom; another time it is a series of small pots of orchids set out on a tray, and on another day it is a glass globe brimming with romantic magnolias. All sorts of humble sources are often mined by those known for the offbeat find: salvage and wrecking companies, warehouses of importers, the forgotten corner in the back room of an antiques shop. Some designers spot a piece and buy it off the street, valuing the "as is" condition of it, rust and all. Time and serendipity play an essential part in the search. "I can go out for a lamp and come back with a table," reports Rosemary Peck.

No one can articulate completely why the unexpected works. All agree that straining too far with a roomful of surprises generally doesn't do, nor does anything that tends to be stiff and theatrical. Jay Crawford, New York illustrator and owner of the textile house Quadrille, describes the mix in his own house as keeping certain elements subtle while varying others. For example, in one room a heavily carved 18th-century English console holds a pair of Art Deco urns and a 19th-century Chinese porcelain camel; it is adjacent to a mirrored wall on which a trompe l'oeil painting is hung. He credits the no-color scheme and the rhyming curves of the shapes with the balance of the whole. Others suggest a raft of reasons for why the mix is of the moment, why it works: for humor, to infuse a space with energy, to add tension to a scheme, to give history to a room. When we asked John Saladino quite simply what motivated him to suggest upholstering a $10,000 antique chair in army blanket wool, he replied, "To take the thunder out of the palace."■



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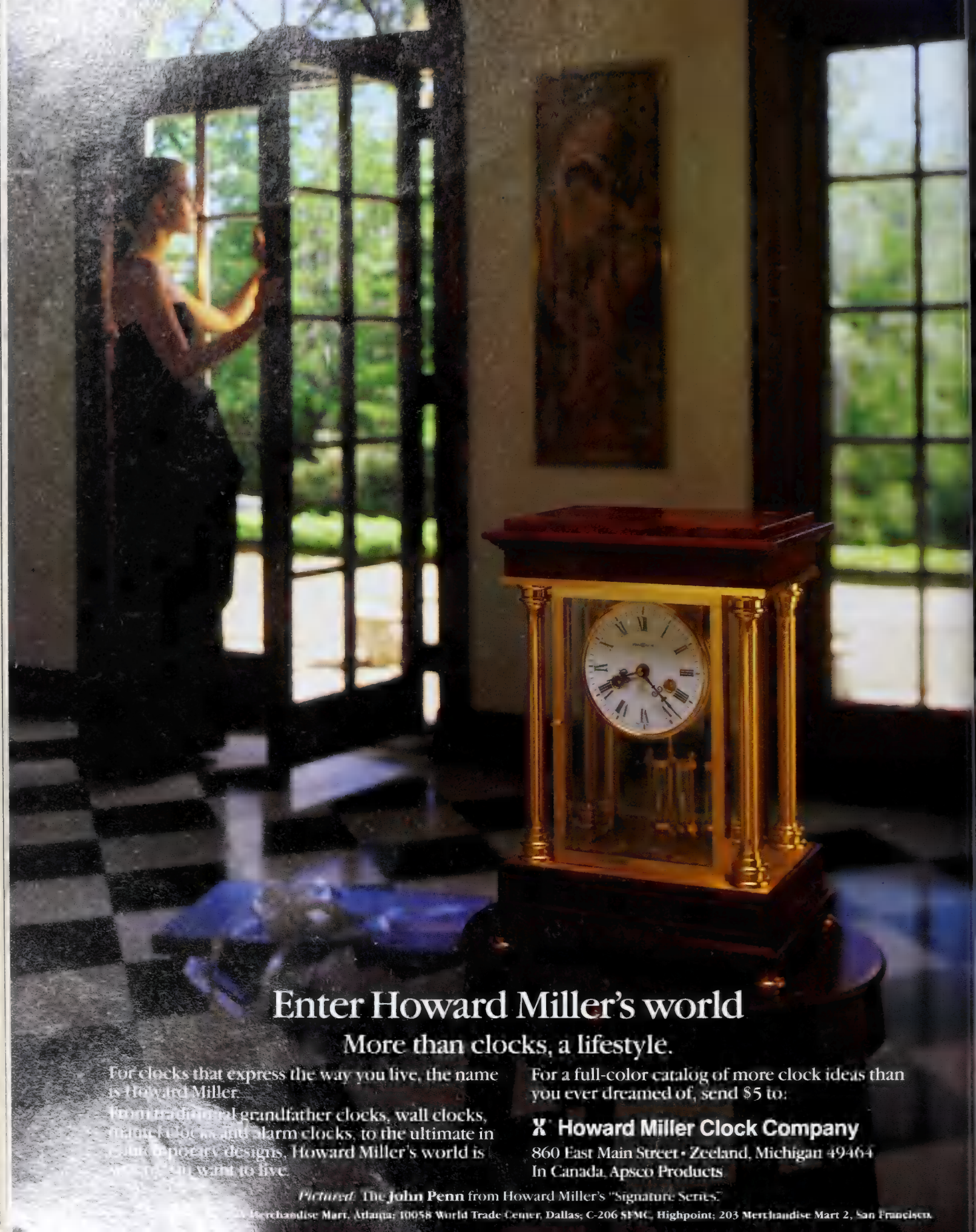
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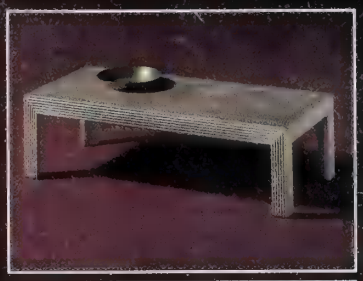
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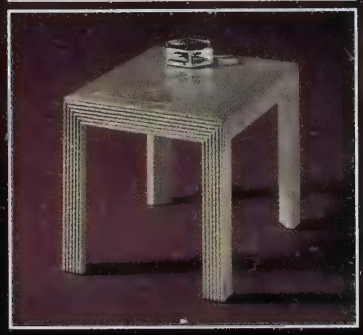
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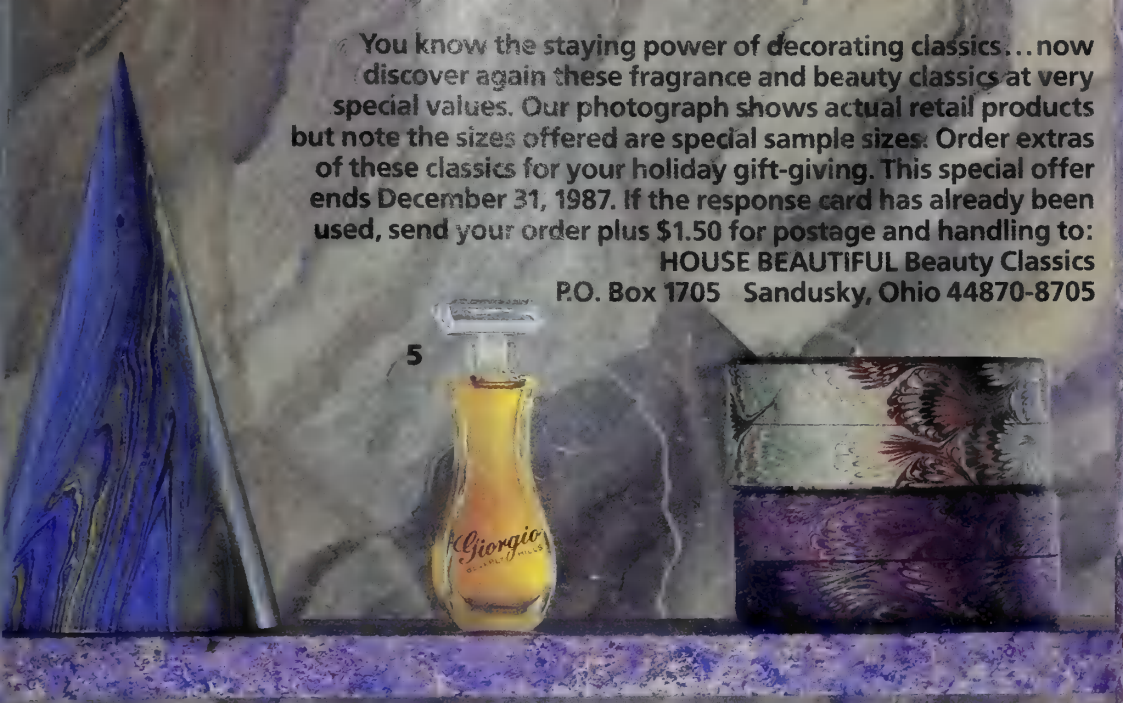
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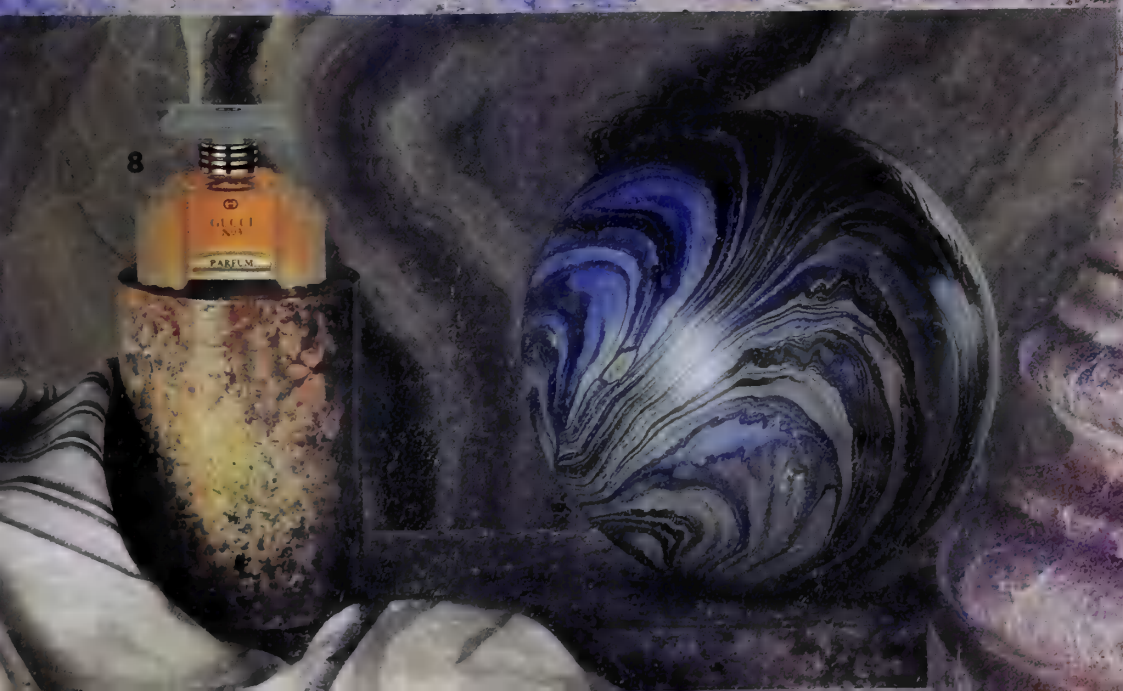
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IN THE COUNTRYSIDE OF TUSCANY THERE ARE VINEYARDS TO VISIT, CASTLES TO STAY IN AND ANCIENT HILL TOWNS TO WANDER THROUGH

By CATHERINE SABINO —





Top: A 19th-century residence was built inside the ancient walls of Brolio Castle. *Above:* The sitting room of the recently restored Relais Fattoria Vignale, an inn in Radda.

The word Italy evokes dozens of images: chaotic cities filled with great art and souvenirs of antiquity; romantic lakes in the north where quays are fringed with palm trees; resorts overlooking the Mediterranean sea. But it is the Tuscan landscape—still rural, ever gentle, a ripple of hills dotted with plumelike cypresses, umbrella pines, stone farmhouses and Renaissance villas—that is the archetypal Italian setting for many a traveler. This is the Italy we know from the frescoes and paintings of the Renaissance with castles and walled villages; hillsides terraced with vineyards, olive and citrus groves; and streams winding through green valleys. These vistas have changed very little and, in fact, look almost the way they did when Ambrogio Lorenzetti, Europe's first landscape artist, painted his sweeping frescoes in the 14th century.

But paintings can hardly prepare you for the serenity of the countryside—where often the only sound is the chime of church bells marking the hour—or for the colors and patterns of the landscape. The silvery green leaves of the olive trees create a shimmering light when they reflect the sun; hills turn violet in the evening, and cypresses look black at dusk. The stone facades of ancient farmhouses echo the sienna and umber colors of the earth, and ubiquitous red tile roofs punctuate the vistas.

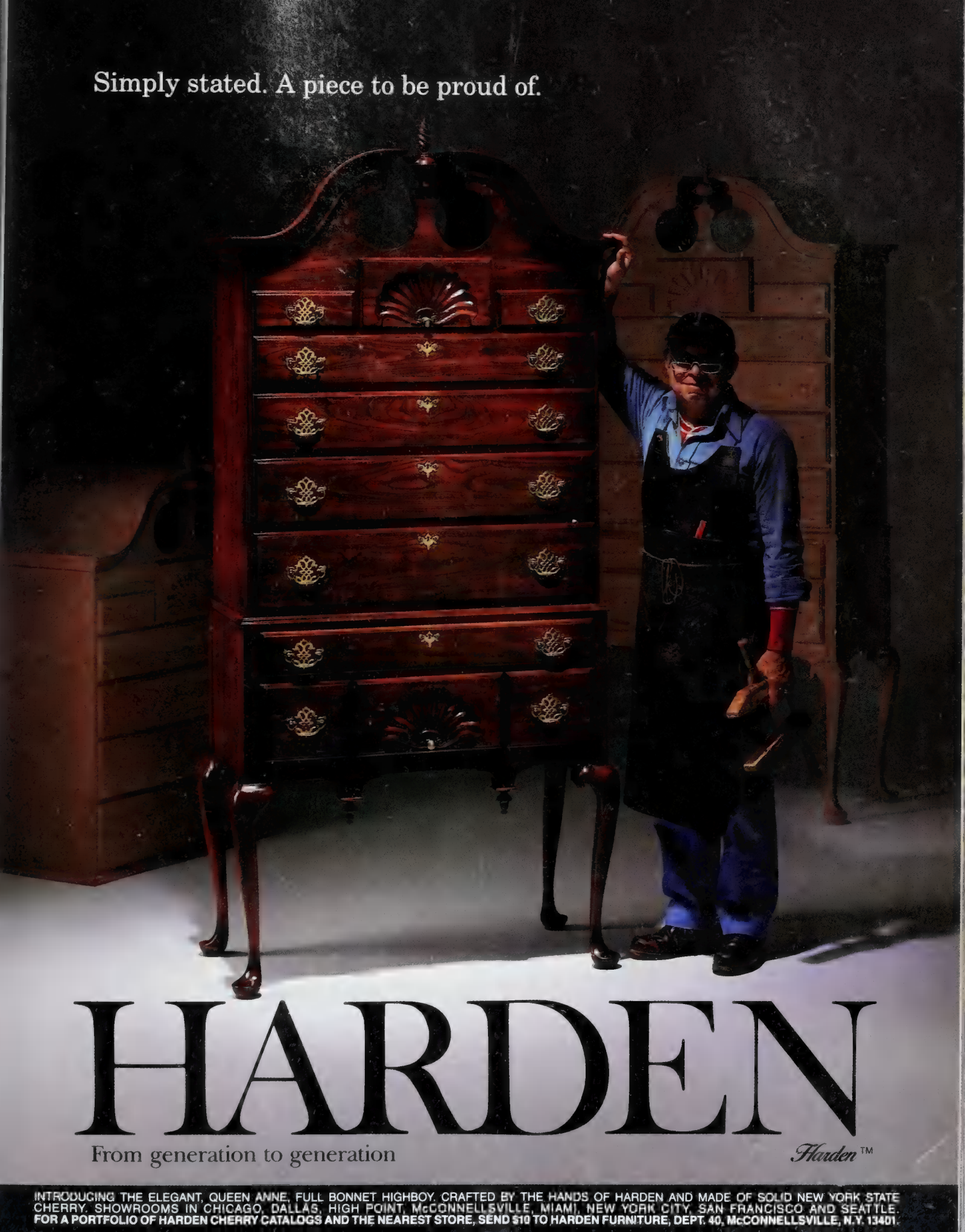
Spare and rugged though this landscape is, the atmosphere is essentially romantic, and nowhere is it more romantic than in the region of Chianti. Between Florence and Siena, this beautiful district still seems undiscovered by tourists. Although writers, artists and a number of English expatriates have settled in the area, very few transient visitors find their way here.

In Chianti life revolves around the production of wine, and if you are visiting in late September you will see vineyards filled with workers meticulously hand-picking the grapes that will go into this most famous of Tuscan wines. Seven different types of Chianti are produced in the region that gave the wine its name. The best-known of all Chiantis, the Classico, comes from a 100-square-mile area where the soil is the best for growing Chianti grapes. Only wines from this area, whose production and quality control is strictly regulated by the Chianti Classico consorzio of wine growers, can carry the famous seal—a black rooster on a gold background—that denotes a true Classico wine. The popularity and prestige of Chianti has grown enormously over the past two decades, and increasing worldwide demand has guaranteed that large and small wine producers in the region are kept busy year-round. You can visit wine estates during the *vendèmmia*, or harvest, and during the rest of the year as well.

Within the Chianti area perhaps the best-known castle is Brolio. It is famous for its wine, for the noble and powerful Ricasoli family who have lived there since the 11th century, and for the romantic history of the castle itself where you can see military defenses of the 16th century. The first castle of Brolio was almost completely destroyed during an invasion in 1478, and the present fortress dates from around the middle of the 1500s. Built of gray stone in the shape of a pentagon, the castle has ramparts and walls from which a visitor can look out over Chianti on all sides. The elegant red brick residence inside the walls of the old castle was built in the 19th century, and it is here that the present Baron, Bettino Ricasoli, has two apartments which he leases to visitors. He also rents out three farmhouses nestled among his vineyards.

It was the Baron's great-great-grandfather, called the Iron Baron when he was the first prime minister of a united Italy, who built the magnificent 19th-century castle-within-a-castle and who invented the classic formula, or *uvaggio*, a blend of red and white grapes, for making Chianti. This famous wine is still made in the Ricasoli

(Continued on page 72)


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TRAVEL: TUSCANY

Continued from page 68

vineyards, and visits to the vineyard (and to the castle) can be arranged by calling the Chianti Classico consorzio (055.229351) or the Castello di Brolio (055.263681). For information about renting the apartments or farmhouses write to Barone Bettino Ricasoli, PO Box 68, 50100 Florence.

The Castello di Cacchiano *(for more on Cacchiano, see page 82)*, just one ridge over from the Castello di Brolio and also owned by a member of the Ricasoli family, has tours as well as wine tastings. "Soil that is full of stones as it is here in Tuscany is very good for grapes," says the Baronessa Elisabetta Ricasoli who owns and manages the estate of Cacchiano. From 3,000 acres of vines the Baronessa harvests enough grapes for 100,000 bottles of wine, some of which she exports to the United States under several labels: Chianti Classico Cacchiano, Chianti Classico Montegrossi and Cacchiano red table wine. To schedule tours of the Cacchiano vineyards, phone 0577.747018 or 055.215856. At the Castello di Cacchiano you can also rent apartments. Write to Baronessa Elisabetta Ricasoli, Castello di Cacchiano, 53010 Monti in Chianti (Siena).

For more history of wine making you might want to stop by the Small Museum of Chianti (Piccolo Musèo del Chianti) located on the wine estate of Sergio Manetti in Gaiole. The museum has antique tools of the Chianti trade, as well as old looms and cooking utensils collected by Mr. Manetti over the past two decades. Phone 0577.738009 to schedule a visit.

It seems only natural that all this good wine should go hand in hand with good food. That is precisely the case in Chianti and, indeed, in all of Tuscany. You will eat extremely well even though the food is always prepared simply. Fresh vegetables, lean meats, beans, Pecorino cheese, herbs and olive oil are the staples of this hearty country cuisine. Bread forms the base of many dishes like the classic bread salad *panzanella* and the hearty peasant soup *ribollita*. A well-prepared *bistecca alla fiorentina* will rival the best steak the United States has to offer.

Visitors to Tuscany usually discover their own favorite *trattorie* and *ristoranti*, and wherever you stay your innkeeper or landlord will be happy to offer suggestions. Baronessa Ricasoli is especially fond of Il Molino della Bagnaie, twenty and a half miles from Cacchiano. Another native Tuscan, Giovanni Bugialli, noted chef and author of *Foods of Italy*, recommends Solferino and La Mora in Lucca. The Trattoria la Torre in Castellina in Chianti and Il Pozzo in Monteriggioni (near Siena) are also high on Mr. Bugialli's list of dining spots.

In recent years an increasing number of Americans have rented *case coloniche*, villas and apartments in Tuscany and the adjacent region of Umbria. One of the most popular local agencies, based in Florence and run by the Count and Countess Brandolini d'Adda (he's Venetian, she's American), is The Best in Italy, Via Ugo Foscolo 72, 055.223064.

Tuscany has hundreds of hotels suitable for every life-style and every budget. If you hanker for a taste of Tuscan villa life, the Hotel Villa La Principessa in Lucca is ideal. This hotel was once the home of the Duke of Lucca, Machiavelli's model for the Ideal Prince. A real find, the Relais Fattoria Vignole in Radda in Chianti is a reasonably priced, country-style inn furnished with Tuscan and Umbrian antiques.

As good as the wine and food are, it's a rare visitor who would be content to feast his way through Tuscany without seeing the bonanzas of art and architecture in Florence, Siena, Lucca, Pisa and San Gimignano, or the famous hill towns. Some of the most entrancing sights in all of Tuscany are these walled villages which have survived intact over the centuries. To get an idea of life in a medieval Tuscan village you could visit Anghiari, Asciano and Montemerano. For the spirit of the early Renaissance, visit Pienza and Montepulciano. These villages are filled with densely packed townhouses lining narrow cobblestoned vias, where the village retirees sit in doorways nodding to passers-by. The churches, built simply with modest local materials, were designed to appeal to the humble tastes and life-styles of the villagers, most of whom were farmers.

The church was, and often still is, the focal point of village life in Tuscany where holy days and saints' days are marked by religious ceremonies and festivals. The latter include dancing and competitions like the Corsa del Palio, Siena's spectacular horse race, the Saracino jousting tournament in Arezzo, and the Bridge Game in Pisa which have survived to the present.

TUSCAN COUNTRY STYLE

Most former private dwellings now open to the public in Tuscany are aristocratic villas, but you can get an idea of the average Tuscan's house in earlier times by visiting Florence's Museum of the Old Florentine House in the Palazzo Davanzati (Via Porta Rossa 4). Many elements of what is now considered the Tuscan country style can be found here: terra-cotta-tiled floors; beamed and coffered wooden ceilings; walls elaborately painted with frescoes or decorated with textiles; Tuscan furniture, some crafted as early as the 13th century. Antique Tuscan ceramics and Cafaggiolo plates fill dining room cupboards. Heirloom linens and bedcoverings enrich the house's small bedrooms.

Traveling to the restored houses of some of Tuscany's most illustrious artists and writers will also give you a chance to see rustic antiques in their natural settings. Romanticism occasionally won out over accuracy when some of these houses were refurbished, but three merit a visit: the Casa del Boccaccio, which consists of a tower and loggia in the heart of the walled, red-brick medieval village of Certaldo; the Leonardo da Vinci farmhouse in Anchiano near the town of Vinci; and the Giorgio Vasari house in Arezzo, filled with the artist's frescoes.

In the 16th century, large majolica plates were important accessories in the most expensively appointed Tuscan palazzi. Fans of Italian porcelain should make a point to visit the Argenti Museum in the Palazzo Pitti, and the Porcelain Museum nearby in the Boboli Gardens. Here you'll find a rather regal collection of porcelain and majolica that once graced the elaborate rooms and tables of the Medici and the Italian royal family. A more contemporary Italian porcelain collection, with pieces dating from the 18th to the 20th century, is exhibited in the Museum of Doccia Porcelain in Sesto Fiorentino, about six miles northwest of Florence. A bit further away in Prato, 11 miles northwest of Florence, the Textile Museum contains more than 600 pieces of antique Italian and European fabric.

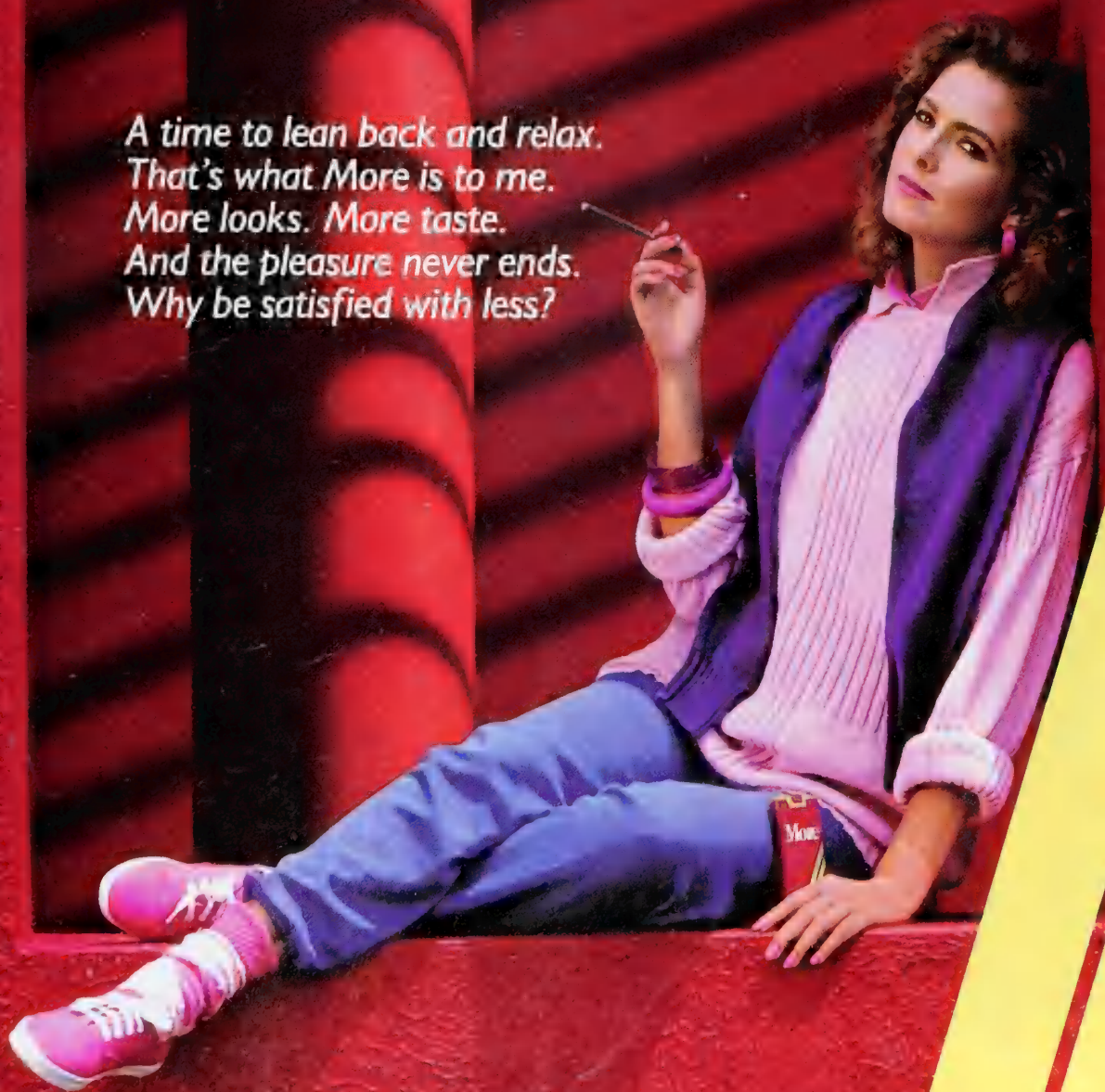
SHOPPING IN TUSCANY

Over the past decade prices have soared for fine Tuscan antiques as well as for the "*mobili selvatici*," the so-called rustic furniture made for farmers' houses, abbeys, convents and rectories. Fine arts consultant Giovanni Foroni Lo Faro points out, "Tuscan pieces have always been desirable for Italian and European collectors. Good pieces, particularly the *prima patina* Renaissance items, become more difficult to find each year." Raymond Flower, an English writer remembers the 1960s as "the days when you could go to the Arezzo flea market and buy a room full of antique furniture for the equivalent of fifty dollars." While the bargains are considerably

(Continued on page 148)

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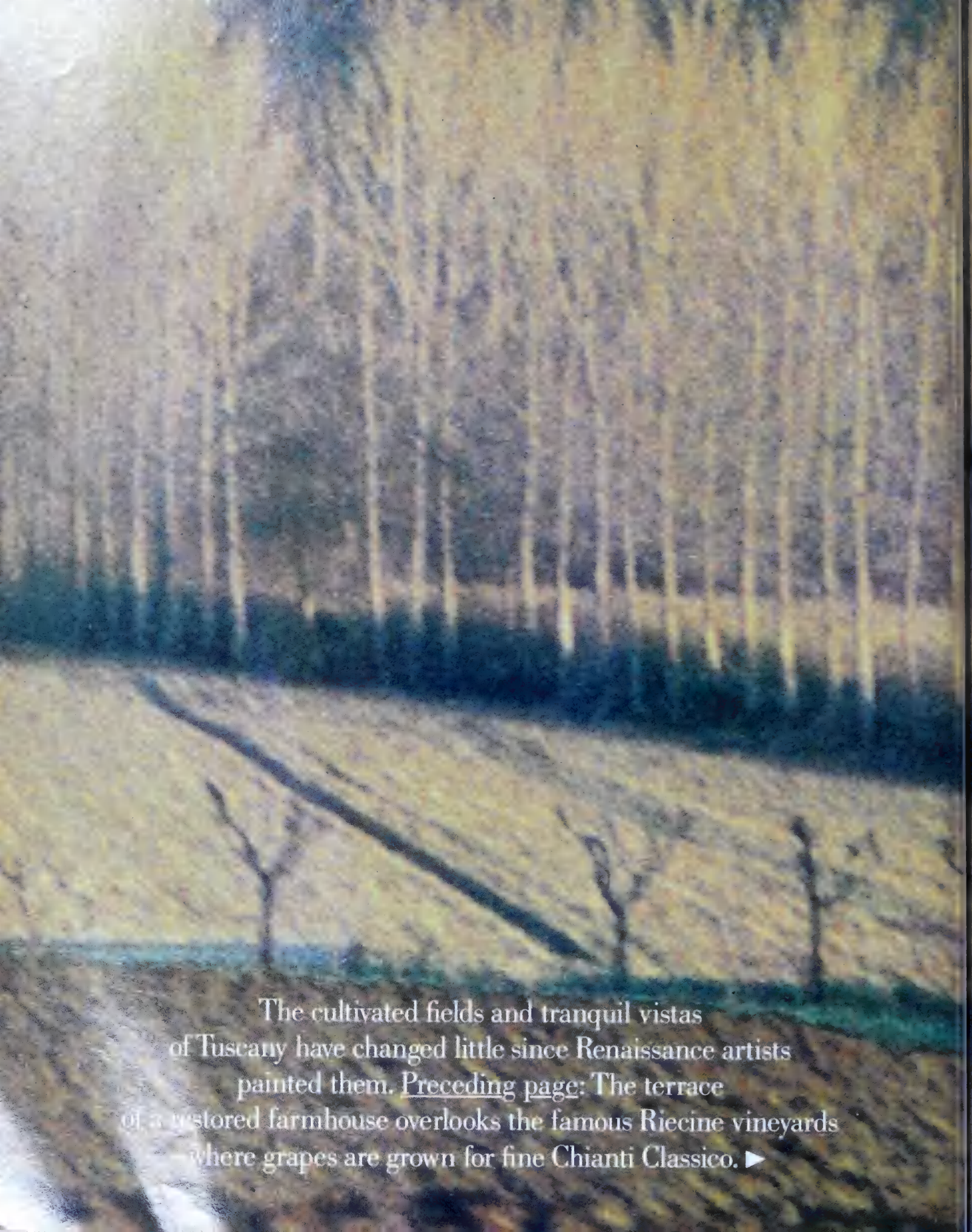
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HOUSE BEAUTIFUL
OCTOBER 1987

ITALIAN COUNTRY

This style goes beyond villas and farmhouses to encompass a love of the land—and the wine and food that come from it ▶





The cultivated fields and tranquil vistas of Tuscany have changed little since Renaissance artists painted them. Preceding page: The terrace of a restored farmhouse overlooks the famous Riecine vineyards where grapes are grown for fine Chianti Classico. ►







Right: Chairs and table in the castle dining room are typical of Tuscan furniture of the 17th century. *Top:* View toward Brolio, a neighboring castle, with the vineyards of Cacchiano between. Grapes are Sangiovese and Canaiolo grown to produce Chianti Classico. *Above:* In this typical Tuscan dish, pheasant are cooked with slices of prosciutto on top.

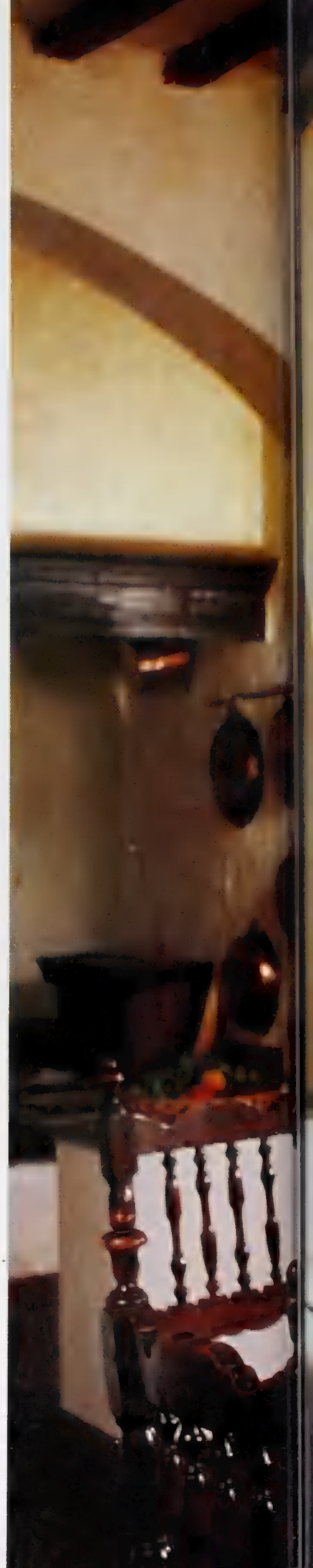
From *Giuliano Bugialli's Foods of Italy*, copyright © photographs 1984 John Dominis, published by Stewart, Tabori & Chang.

The Ricasoli of Cacchiano look across their vineyards to another family castle, Brolio

"It's difficult to imagine who lived here before the Ricasoli," says Baronessa Elisabetta Ricasoli, who owns the castle of Cacchiano and manages the vineyards surrounding it. Indeed, since the Ricasoli have owned this land and the adjoining estate of Brolio for nearly 1,000 years, it would be very hard to trace previous owners. The original castle was probably built in the 13th century, but during the wars of the Middle Ages it was destroyed and rebuilt several times. After Florentine troops successfully fought off the Spanish invaders in the early 1400s, the Tuscan countryside became tranquil, and Cacchiano was gradually transformed from a military stronghold into a country retreat. The Ricasoli enjoyed it for vacations and weekends until 1974 when the Baronessa began to manage the vineyards and came to live here for most of the year.

Finding the 50-room complex (which the castle had become) impractical to live in, the Baronessa divided the main floor into three apartments. She and her children live in the largest and rent the other two. At the time the Baronessa divided the castle she also restored the huge wine cellar, which had been partially destroyed during World War II. It now holds vats of Chianti Classico Cacchiano.

Parts of the family's apartment had been the estate agent's quarters during the first half of this century. Their dining room *(right)* had been his kitchen. It is here that the family gathers every day at noon for *la pranzo*, the main meal of the day. The stone hearth, built in the early 1800s, is still used for cooking. The simply turned spindles and polished wood of the Tuscan chairs are just as appealing today as they were 300 years ago when made by a local craftsman. The chairs and table have all belonged to the Ricasoli for years.►




ALCHIMIA



Frescoed walls and classical columns grace the loggia of the Gucci family's Renaissance country villa near Florence ►







The delicate traces of Renaissance frescoes were left unrestored above the door in the main salon

The high point of country living for aristocratic residents of Tuscany came during the Renaissance, when they built country villas modeled after those of the ancient Romans. (The Romans had borrowed freely from the Greeks, embracing their love of symmetry and clean-lined splendor, and from the Etruscans who had introduced courtyards to domestic architecture.) This villa belonging to Drusilla and Roberto Gucci (their family owns the well-known fashion and leather goods company) has all the distinguishing architectural characteristics of a Renaissance villa, although parts of it were built much earlier, during the Middle Ages. It was converted to a villa in the late 1500s when a member of another famous Florentine family, Alessandro de' Medici, began to use it as a hunting lodge. He added the loggia *(preceding pages)* with its classical columns and bench of *pietra serena*, and had frescoes painted there and in the main salon.

Thirty years ago—a short time in such a venerable history—the house was given as a wedding present to Signora Gucci by her grandmother. "This house is unique because it has not been changed much," says Signora Gucci. "It is still authentic." The grand proportions of a Renaissance villa usually dictate elaborate interior decoration, but the Guccis wanted their country house to be more relaxed and informal. Combining contemporary pieces with family antiques *(opposite)*, they have covered modern sofas with simple cotton fabrics, and have left the original brick floor of the *piano nobile* bare except for a few rugs. Colorful ceramic plates made by local craftsmen are displayed on antique sideboards.►



Above left: **In this 16th-century chapel, ornamented with classical decorations, the Gucci family celebrates baptisms and weddings.** ***Left:*** **This 18th-century tub has a floral motif of *scagliola*, incised marble filled with marble chips.** ***Right:*** **A detail of the loggia's frescoes.** ***Opposite:*** **The main salon opens to the loggia.**











PHOTOS OF LANDSCAPE AND CHAIR GIOVANNA DAL MAGRO

High in the Italian Alps a medieval castle has been restored to its former state of beauty

Forty miles from the Austrian border, in the Alto Adige mountains of Italy, stands the medieval castle of Juval. Built in 1278, the castle was occupied by various local lords, court dignitaries and rich landowners until World War II when Hitler's troops used it to house prisoners. After the war it was a youth hostel until Reinhold Messner bought it in 1983, and under the guidance of restoration architect Karl Spitaler began to rescue all six buildings. Rooms, stairs *(top left)* and halls in the main tower were completed first, including a vaulted room *(top right)* with frescoes painted in 1590 and the dining room *(above left)* with a 17th-century stove and more frescoes, which miraculously needed no repainting. Because furniture in this part of Italy often resembles that of the Austrian Tyrol, Mr. Messner and Mr. Spitaler used old furniture parts found in Austria to assemble these tables and chairs. The upholstered chair *(above right)* is 19th-century.►





The kitchen of a 500-year-old Tuscan farmhouse is often the scene of festive dinners when the owner, Sergio Manetti, cooks for friends and serves his own Monte Vertine wines

Above right: **Most Tuscan farmhouses were built originally with only exterior staircases.** *Opposite:* **The long table dates from the 1600s; new chairs were chosen to complement the old wood. Antique Ginori plates fill the cupboard.** *Below:* **Flatbread with grapes baked in it is a special dessert made during grape harvest.**

The farmhouse *(casa colonica)* is as much a part of the Tuscan landscape as olive groves and cypress trees. Although houses may vary slightly from town to town, they share certain characteristics: block-shaped exteriors, sloping roofs covered with terra-cotta tiles, a ground level that was once filled with animal stalls and a second floor where the farmer's family lived. When Sergio Manetti, a wine producer in Radda in the Chianti district, bought his *casa colonica* about 30 years ago, he converted the animal stalls into living spaces, built the terrace and added other amenities. The thick stone walls needed no restoration, although most of the house was built in the 1400s. The kitchen-dining room has a fireplace *(below right)* with stone top, typical of those built in the 1800s. Mr. Manetti, who entertains frequently, cooks on the fireplace for special occasions, roasting pigeons, chickens and wild game on a spit. The pottery on the mantel above the fireplace and the old cooking utensils are part of the collection Mr. Manetti began in the '60s when he decided to buy as many antique artifacts as he could to keep them in the region. He says that people from outside Chianti "were buying farm implements and wine-making equipment to decorate their walls, or worse, make into furniture."■

—CATHERINE SABINO

Photographer ELYSE LEWIN



JOHN DOMINIS



Antipasto Bugialli's Foods of Italy, copyright © photographs 1984 John Dominis, published by Stewart, Tabori & Chang





WILLIAM P. STEELE

WINNING STYLE

The 11 best rooms from our annual show house competition, judged by a team of design pros



In George Constant's masterful room, each piece of furniture has a striking silhouette, from the contemporary "winged" desk to the Directoire bed. The use of black and white emphasizes the clarity. Kips Bay Boys' Club Decorator Show House, NYC.►

SHOW HOUSE WINNERS





JOHN VAUGHAN

When Agnes Bourne first saw this kitchen, it was orange and harvest gold with dark walnut cabinets—a disaster, in short, except for a remarkable copper hood. Ms. Bourne decided to build a tiled range beneath the hood and refinish the cabinets with a soft turquoise stain. Walls have ethereal painted vignettes. Her airy alternative to the work island: Giacometti-inspired tables topped with marble and butcher block. The San Francisco Decorator Showcase.

What marks a show house room as a winner? That's a question we turned over to our panel of judges: designers Georgina Fairholme, Robert K. Lewis and Mark Hampton; author/tastemaker Lee Bailey; and Stanley Barrows, formerly of the Fashion Institute of Technology. You'll notice that the 11 rooms they selected (from the *hundreds* we reviewed) run the style gamut, proving that the secret to a successful room isn't a particular look. Rather it's a fresh approach to tradition—for example, a formal dining room done in contemporary neutrals *(opposite)*. It's also attention to comfort and livability, as in a kitchen truly designed for people who like to cook. Usually, we only allow one winner from each show house. However, George Constant's room *(previous pages)* received as many votes as Mario Buatta's *(following pages)*, so we decided to publish both. *For details on entering next year's contest, see Product Information.* ►

Opposite: **"I'm tired of chintz," says Marilyn Poling, who, with Elwyn Colby Ferris, dressed this serene dining room in beige and white. Details are beautifully orchestrated from gilded crown molding to the chandelier's graceful shades. Situated between uniquely draped windows: a trio of celadon vessels displayed as art. Double banding on the table skirt and pickled floor are footnotes to this winning room. The Baltimore Symphony Decorators' Show House.**





Mario Buatta's rich layering of color and pattern begins with the three shades of mottled green and off-white used for the walls. Curtains are lined with tattersall taffeta and trimmed with blue-green binding. For a bit of glitter, candelabra in the windows rest on gilt pedestals, which are uplit for extra sparkle.

WILLIAM P. STYLE



A center round table divides this long narrow room into two intimate seating areas. Shapely furniture is arranged by the fireplace. Seating below is anchored with a square rug. Objects hung over the sofa show a fearless touch—large bracket and painting mixed with surprisingly diminutive ones. Kips Bay Boys' Club Decorator Show House, NYC.►



LILO RAYMOND

Above: **In this sitting room Diane Kovacs orchestrated a sophisticated mix of country touches (mattress ticking on the sofas, tea towel checks on the pillows) with architectural column lamps and floral wallpaper borders. Castles on the Sound Interior Design Show.** *Below:* **Ingrid Goulston's inventive bed canopy: blue striped fabric, gathered and tacked to an oval, gold picture frame mounted to the ceiling. Smocked organdy curtains dress up the windows—without competing with the bed canopy. The Junior League of Boston Decorators' Show House.**



JOE STANDART



JOHN VAUGHAN

Above: In this eight-foot-tall bedroom, Vivian Irvine designed extra-high iron beds to add an illusion of grandeur. For a canopy, she draped a cutwork linen bed cover; another serves as a dust ruffle. Decorators' Show House, Hillsborough, CA. *Below:* Jack Weyna transformed this vintage bathroom entirely with paint. Sconces and mirror were framed in *faux*-marble fretwork; walls were "hung" with trompe l'oeil drapery. Cracks in the plaster were blended into the painted scheme. The Oak Park and River Forest Infant Welfare Society ASID Showcase House.►



JESSE WALKER



PHILLIP H. ENNIS

"I wanted a room that looked as if it *evolved* over generations," says Jeffrey Haines of Butler's of Far Hills Inc. His technique: offhand mixes of pattern (the window has a paisley swag, floral panels); unexpected details (a portrait hung over a mirror); and an eclectic assortment of tables and chairs. Deep red glazing blends the walls and a radiator beside the fireplace. Morristown Memorial Hospital Showhouse.



HICKEY ROBERTSON

Within this ivy-decorated living room are the most inviting hideaways—new window banquettes sheltered with extra-deep curtains. To enhance their privacy, Gerald Tomlin set the furniture on a diagonal, creating an independent seating group. For easy cleaning, all upholstery is slipcovered—even the green checked chair whose fitted tufts are achieved with ingenious use of Velcro®. The Historic Preservation Council for Tarrant County, Texas Designers Showhouse.■

FOR MORE DETAILS SEE PRODUCT INFORMATION

Opposite: **Faced with a Victorian drawing room with dark moldings and built-in cabinetry, Charlotte Moss decided to leave the wood as is and to brighten the walls with a sunny yellow glaze. Airy blue and white adds a light touch to the rug, sofa and curtains; a jolt of red cotton damask anchors each seating group. Wisteria Heights, a Show House in Montclair (NJ).**

Show House Winners





PHILLIP H. ENNIS

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Show House Winners



CREAM OF THE WALLPAPER CROP

A fanciful display of decorator-class patterns you can find in stores now

Choosing the wallpaper that meets your taste level no longer means having to conduct an endless search. The retail market has responded to public demand for high-style patterns bearing strong resemblance to the papers we're used to seeing in rooms by professionals. To unleash the imagination and show the wide variety of patterns now in store, we gave artist Sara Nesbitt carte blanche. The following vignettes incorporate 49 designs whose application ranges from architectural details and borders to total wall coverage in more ways than you may have dreamed possible. This fanciful interpretation takes the form of collage: paper imitating real life and suggesting myriad ways to bring the ideas home. The prices are listed per roll unless otherwise indicated. Incidentally, many wallpaper patterns have matching fabrics and linens.

In the dressing room shown here, several patterns are brought together. For the background, the floral border of "Serenade" by Laura Ashley ($9) integrates "Sarabande" above and "Bagatelle" below, both from Beachwood ($18 each). The screen is covered with "Fontainebleu" by Signature Group ($61) and bordered with "Trompe" by Laura Ashley ($9). "Governor's Choice" from Waverly ($20) covers the stool; "Emma" by Laura Ashley ($23.50) skirts the dressing table.



Accessories include a yellow-striped dressing table box and bottle in "Lyme Regis" by Laura Ashley ($23.50) and a round dressing table box and bottle in "Granito" from Signature Group ($45). The painted mirror is from Swedish Cottage Country Antiques; wool needlepoint rug is from Kamdin Designs.►

Sara Nesbitt demonstrates the harmony of diverse patterns in her collage *(above)*. Featured from top to bottom: background of "Côte D'Azur" by Victoria Morland for Raintree Designs ($21); flowers in "Governor's Choice" from Waverly ($20); an urn in "Kids Stripe" from Imperial Wallcoverings ($15); overcloth in "Orchestra" by Marimekko ($21); undercloth is "Firefly" from Imperial Wallcoverings ($15).

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



Alternatives to costly hand-painted decoration, wallpapers can be simple borders or grander illusions

If special effects are what you're after, wallpaper can substitute for architectural details or painted decoration. It also can add the illusion of space. Soft pastels, pseudo facades and marbleized patterns capture the popular neoclassic look. *From top to bottom:* The ceiling border is "Rochambeau Border" from Katzenbach & Warren ($5.50 per yd.). On the wall is gray and white striped "Sandringham" from Columbus Coated Fabrics ($13); curtain is of "Roma" from Signature Group ($21 per yd.). The "view" is "Granite" from Imperial Wallcoverings ($28); obelisks are in "Cirque" by Laura Ashley ($23.50). Sconces have a hand-painted rose finish, from Ercole Inc. Window frame and center molding are "Bath Border" from Columbus Coated Fabrics ($12). Paper below the border is "Phelps Ashlar" from Thibaut ($15). The column capital and base are in "Capitello" ($41 per set); middle is covered with "Colonna" ($21 per yd.), both from Signature Group. The pillow is "Savoy" from Imperial Wallcoverings ($23). Floor is "Plan" from Marimekko ($30). Slipper chair is from Charlotte Moss & Co., Ltd.; green urns are from Limited Editions; porcelain bowl by Barbara Cahn is from Rogers-Tropea, Inc.►

Rooms without architectural distinction are prime candidates for wallpaper. The varieties here show the classical designs now available and suggest motifs hand-painted by artists whose specialty is to fool the eye and furnish a space with age instantly.

FOR HOW TO FIND STORE NEAR YOU, SEE HB READER ADVANTAGE PAGES







Three rooms with pattern mixes: The bedroom *(above)* shows how a wall can be treated imaginatively, its wallpaper border used as a link between two designs. Other geometrics and a stylized floral fashion the bed, balanced in scale and compatible in color (all are available in other colors). The living room *(below)* and kitchen *(opposite)* have a similar message: Wallpaper, like fabric, can be the starting point for a spirited combination of patterns.

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



The bedroom presents a bold contrast between traditional and contemporary. The background of "Sette" from Signature Group ($43) is juxtaposed with Laura Ashley's border of "Shoreline" ($9 per two-pack); "Granite" from Imperial Wallcoverings ($28) enhances the country appeal. Headboard is in "Fairlawn" from Imperial Wallcoverings ($24), striped pillows in "Cirque" by Laura Ashley ($23.50), green and white pillows of "Stafford Leaf" from Sterling Prints ($28), neckroll of "Sinbad" ($27), and sheet of "Plisse"($24), both by Imperial Wallcoverings. The book is "Måns" from Ikea ($7). Quilt is from The Gazebo. The bedside table is of "Regence" from Katzenbach & Warren ($22).

The living room shows background of "Dot-to-Dot" from Imperial Wallcoverings ($14). "Kaunis" for curtains ($33) and "Picket" for vase ($24) are by Marimekko. The table skirt is of "Lyme Regis" by Laura Ashley ($23.50). "Venezia" from Signature Group ($75) covers the floor; the couch is of "Spring Garden," and square pillows are "Crystal Palace," from Waverly ($18 each). The round pillow is "Kivinen" by Marimekko ($33). Picture frames are "Trompe" by Laura Ashley ($9). Window shade is "Deck Chair Stripe" by Victoria Morland for Raintree Designs ($21).

The kitchen features "Cerise Border" ($14) and "Cerise" ($19) by Waverly. Paper below border is "Ambersham Arms" from Raintree Designs ($21). Plates on shelf *(from left)* are comprised of "Waves" by Laura Ashley ($23.50), "Spring Bouquet" from Imperial Wallcoverings ($16), "Granito" from Signature Group ($45) and "Westminster" by Laura Ashley ($23.50). The curtain is "Cirque" by Laura Ashley ($23.50). Tablecloth is "Dishtowel" from Motif Designs ($20). Blue checks on floor are from The New Classics, Inc. ($18); pink flooring is "Granite" from Imperial Wallcoverings ($28). Chair is "Firefly" from Imperial Wallcoverings ($15). On table *(left to right)* are a vase in "Saint-Tropez" by Victoria Morland for Raintree Designs ($21), teapot in "Picket" by Marimekko ($24) and mugs in "Stafford Leaf" from Sterling Prints ($28).■

Editor JODY THOMPSON-KENNEDY
Photographer JEFF McNAMARA

FOR MORE DETAILS SEE PRODUCT INFORMATION



GREAT DESIGN AT RETAIL

ADDING INTIMACY TO A LOFT

Playful architecture and Conran's furniture transform a long space into discrete rooms

In New York City, space and light count among life's great luxuries. So when the current owners of this 88-by-20-foot sky-lit loft first set foot in it, they felt they had entered a magical place. For these busy people, Conran's provided quickly available furniture and coordinated accessories. (The coffee tables were custom-designed by their architects, Jeffrey Milstein and Barbara Weinstein.) However, the loft was in far-from-ideal condition, and the owners' requirements for the architectural renovation were complicated and paradoxical. The writer and composer, both of whom work at home, relished the light provided by windows at both ends of the loft and the open sweep of space. Yet they also needed a number of private enclosed areas. The imagery for the design came from Mediterranean piazzas lined by private structures.►

FURNISHINGS: CONRAN'S

Club sofa	*$895*
Equinox striped fabric on Club sofa (per yd.)	*15*
Oxford chairs (each)	*395*
Highland linen on Oxford chairs (per yd.)	*15*
Kalavati rug	*499*
Comete torchère	*99*

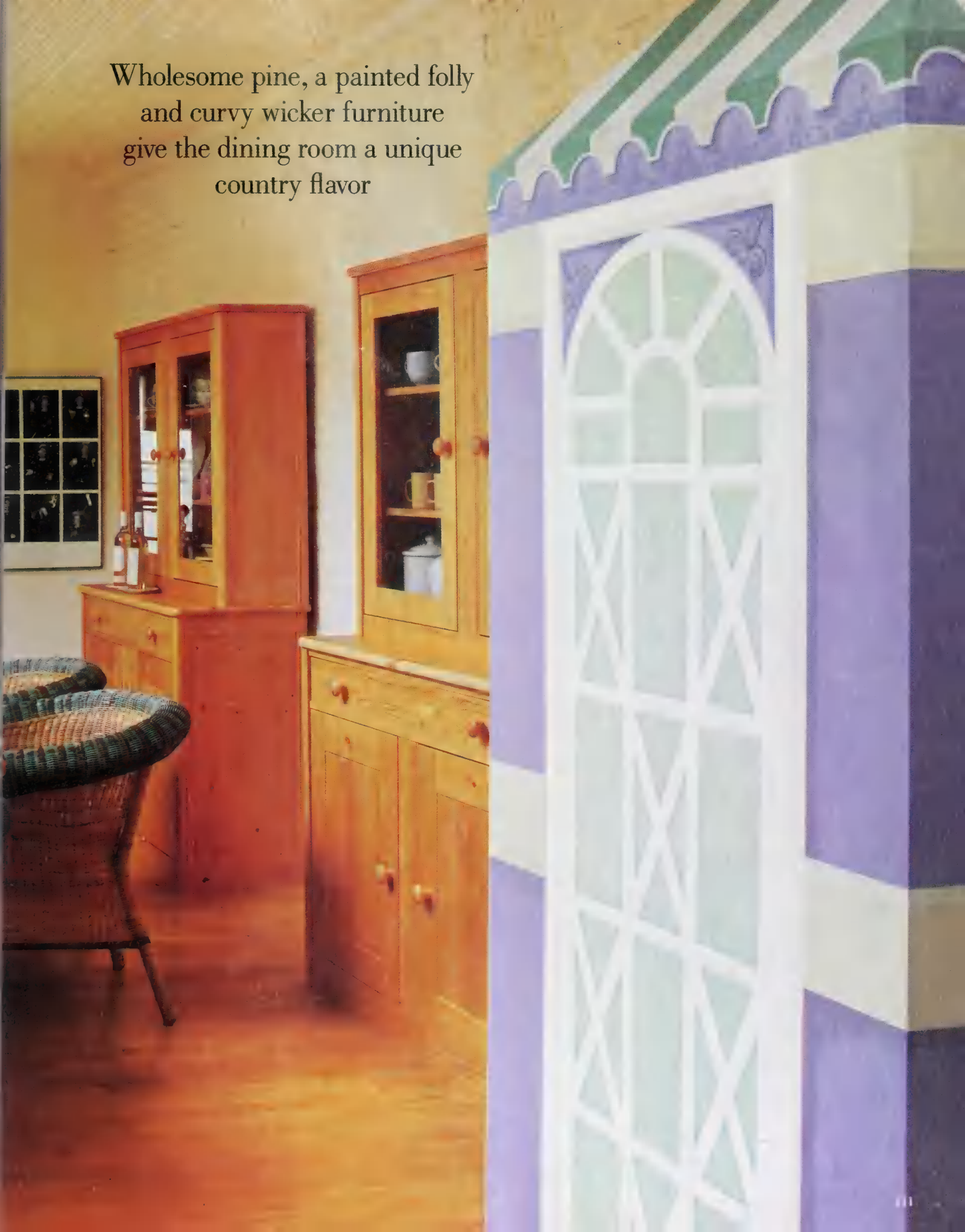
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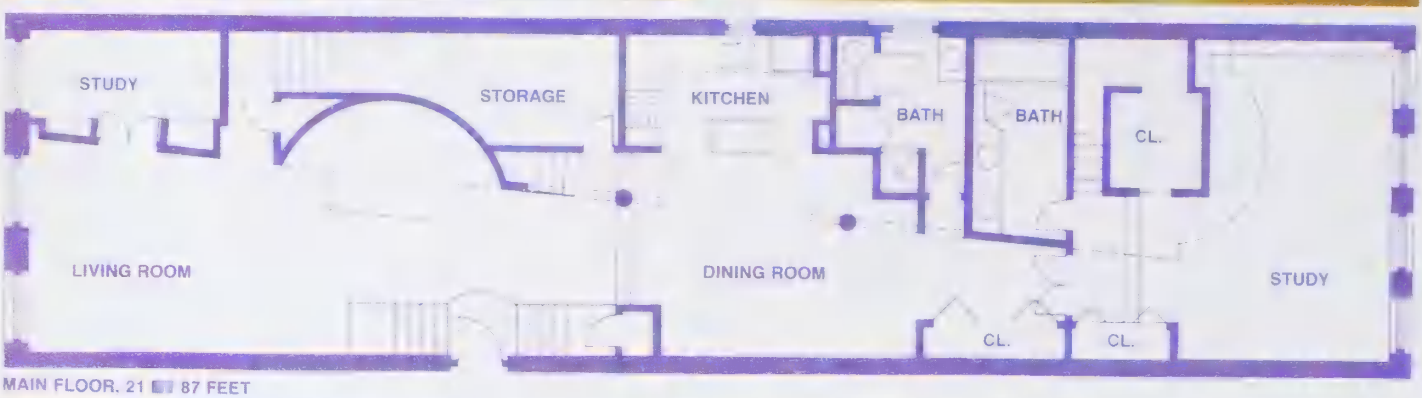


Coat closet *(far right)* was painted by Ross Madole to resemble a garden pavilion. Tableware *(inset)* is stored in Conran's easy-to-assemble pine cupboards *(far right wall)*.►



Wholesome pine, a painted folly and curvy wicker furniture give the dining room a unique country flavor





MAIN FLOOR. 21 ■ 87 FEET



Each space is distinctly defined with architectural elements highlighted with paint



Setting the main axis on the diagonal changed the tunnellike loft, allowing for rooms of different shapes. The diagonal formation also makes the apartment seem wider and allows light from the windows on both end walls to funnel through the entire area. Abundant storage lines the open areas, including some 200 linear feet of book shelves. Tucked behind the architectural facades, which are outlined with color *(opposite, top)*, are the requisite enclosed spaces: two separate studios, ample storage for clothing and a variety of work paraphernalia, a master bed loft *(opposite)* plus a guest bed area. Some areas are layered: sleeping spaces above, storage below. Pink-washed kitchen *(above)* has a cutout arch that is the reverse of facade designs. Interior glass doors and windows allow light to enter the enclosed areas and prevent them from being claustrophobic. Light from the windows is filtered through white rice-paper shades and reflected by the original tin ceiling painted creamy white and the natural wood floor. The floor is set on rubber pads to prevent neighbors from being an unwilling audience to the composer's work and to keep out the distraction of other sounds. Furnishings, fabrics, rugs, dishes and accessories are coordinated in a palette of pastel colors that add to the loft's illumination. ■

Editor KIRSTEN HARWOOD
Photographer JEFF McNAMARA

FURNISHINGS: CONRAN'S

Dining Room (preceding pages)

Tiffany chairs (each)	*$129.00*
Chilton cupboards (stacked set of two, each)	*570.00*
Marble-topped bistro table	*250.00*
Milano pendant lamp	*29.95*
Pine lattice screen	*119.00*

Living Room (opposite, top)

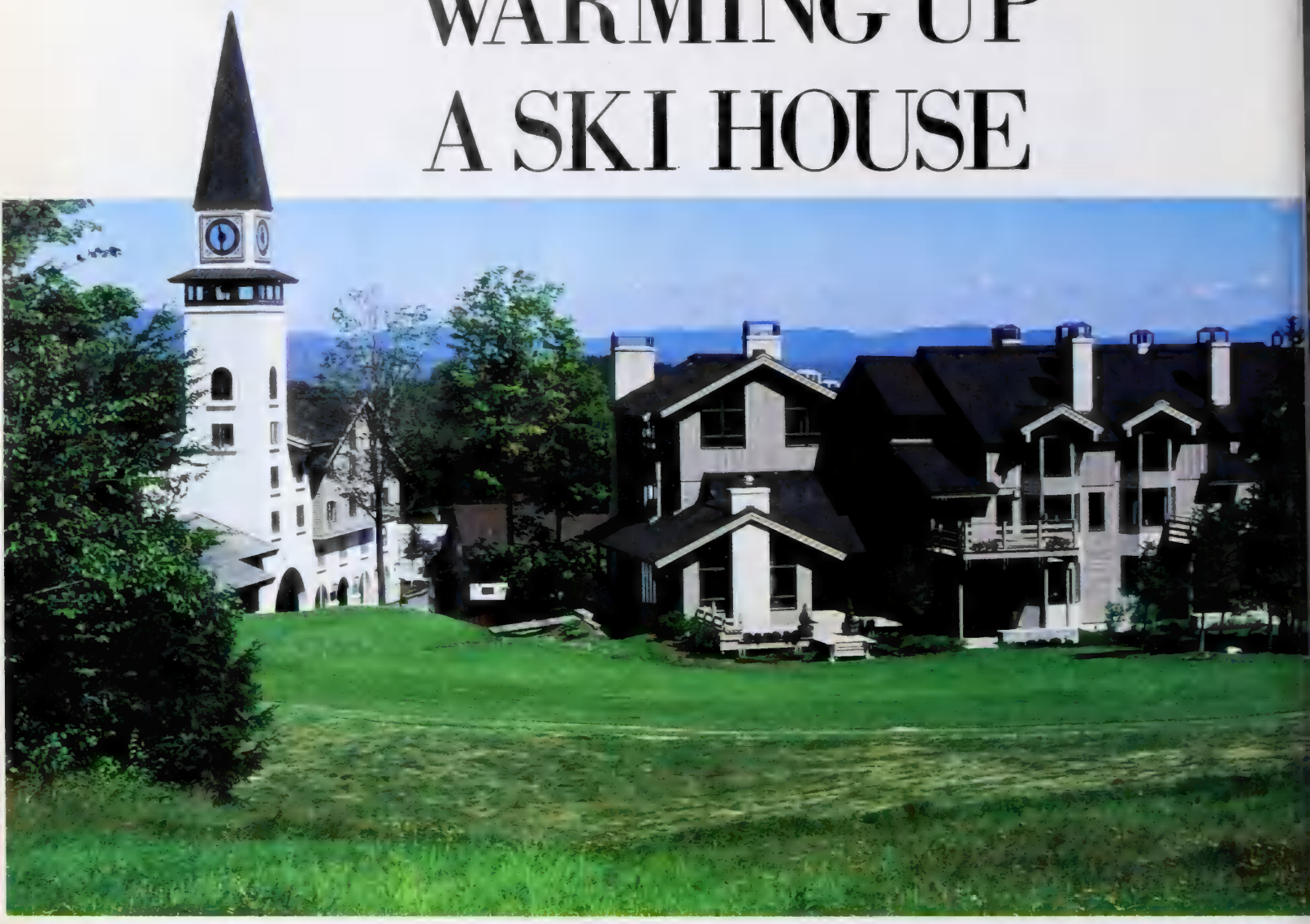
Casa chairs (each)	*$285.00*
Burnham sofa	*750.00*
Highland linen on Casa chairs and for sofa slipcover (per yd.)	*15.00*
Tree basket	*18.95*

Bedroom (opposite)

Morning Glory duvet cover (queen size)	*$59.00*
Oxford Stripe and Morning Glory pillowcases (each)	*8.00*
Lauren lamp	*75.00*

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WARMING UP A SKI HOUSE



Behind the graceful contemporary facade of a new ski retreat colorful fabrics and cosy furniture create a welcome home

Ask any number of skiers what they look forward to after a long, cold day on the slopes, and most will reply "warmth and comfort," which usually means a soft chair by the fire. Evelyn and Hicks Waldron, who bought a townhouse on the slopes of Stratton Mountain in Vermont, belong to this school of thought, but for them warmth and comfort must be visual as well as physical. "The Waldrons wanted their vacation house to be cozy with absolutely no hint of austerity," says decorator Abbey Darer. "For them a ski slope is no place to live with contemporary things."

The Waldrons' townhouse is decidedly contemporary, however. The very architectural elements that make it light and airy—lots of glass; crisp, open spaces; a two-story living room—could easily have been cold and austere. Says Ms. Darer, "The living room is very angular and needed fabric to soften it—on upholstered furniture and at the windows." The only pieces that are not upholstered are the tables and a painted chair. Weathered wood in the form of old floorboards and barn beams adds more warmth. Fan-shaped architectural fragment, Thos. K. Woodard; white footbath, Limited Editions; Grilly stripe and Louisiane plaid *(following pages)*, Brunschwig & Fils.►

Opposite: **When colors are strong enough—like the blue and red in this delightfully provincial stripe—they can warm a potentially chilly room as quickly as lighting a fire.** ***Above:*** **The crisp, contemporary lines of this Stratton Mountain, Vt., townhouse (second from left) give no hint of the cozy, traditional decorating that lies inside.**





The curvaceous sofa and matching chair are somewhat oversized. "When a room is double-height, the furniture must be scaled to match," says Abbey Darer, "or people will feel as if they are sitting in a hollow." The plaid-covered chairs were specially designed by Summer Hill, Ltd., as a softer, rounder version of the traditional Chippendale wing chair. ►

Overstuffed chairs and sofa, softly rounded and irresistibly comfortable, invite weary skiers to curl up by the fire



The owners fell in love with a cupboard painted with naive renditions of churches, a reminder of the Vermont countryside





The best thing about buying a house while it is still in the planning stage is that often changes can be made with little fuss. "The only thing I wanted to change and couldn't was the stairway," says Evelyn Waldron, who eliminated all walls on the living level. (The townhouse has four levels.) Now the sitting area, dining area and kitchen are open to each other with the only separation being the blue and white tiled breakfast counter. The Waldrons entertain frequently during the ski season, and Mrs. Waldron doesn't like to be shut away in a kitchen. "When everybody is up here having fun I want to be part of it!" she says.

Another change made before the rooms were complete was the floors. Abbey Darer found old pine flooring at Great American Salvage Co. (the original nails were still in place), had it cleaned, sanded and put down in all rooms. "It gives a feeling of age to new rooms," she says.

Mrs. Waldron wishes she had changed the kitchen cabinets along with the floors. "The ones the builder installed were a nondescript imitation cherry," she says, "and they seemed heavy for that small kitchen." She was quite pleased when Ms. Darer suggested painting them antique white with a blue stripe around the raised panel. The glazed finish makes them look almost like antique cupboards. Wood paneling below the counter was also painted white. Quimper plates in hutch, Pierre Deux; chandelier, Swedish Cottage Country Antiques; wine glasses, Simon Pearce; table linens and flatware, Henri Bendel; wood bench near deck door, Howard Kaplan Antiques; kitchen cabinets painted by Silvere Boureau.►

Above left: **A charming cupboard painted with scenes that look like the surrounding Vermont countryside holds stereo equipment. Curtains and valances matching those in the living room are banded in plain red linen. In this corner by the glass door to the deck, old pine floorboards gleam.** ***Left:*** **Blue and white tiles imported from France by Country Floors Inc. set the theme for the kitchen.** ***Opposite:*** **The hutch in the dining area, one of the pieces the owners collected in their travels throughout New England, is filled with bright Quimper plates. Chairs are copies of old ones, painted a deep, rich blue.**



Après-ski, the bedroom soothes with its pastel chintzes and creature comforts

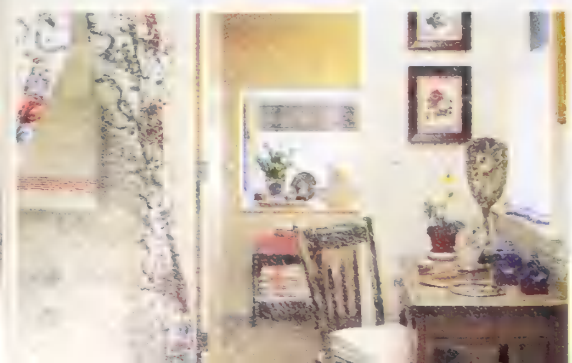
The master bedroom of this Vermont townhouse was transformed as miraculously as was the living room. Here the stone fireplace was painted white, the angles of the bay window were camouflaged with linen curtains, and walls were papered with tiny blue flowers. "Traditional paper is a complete surprise in a room like this," says Abbey Darer. Antique lamps, John Rosselli, Ltd.; twig chair, Eggs & Tricity Inc.; chair in bathroom, Sweet Nellie; fabric, wallpaper, Brunschwig & Fils. ■

Photographer WILLIAM P. STEELE

Right: **Curtain panels and shaped valance in the master bedroom are edged with delicate blue ruching.**
Below: **Here, as in the living room, fabric warms a high-ceilinged space—a panel of glazed chintz hangs behind the bed. The cushion of the headboard ties on.**
Bottom: **Painted table and chair and shower curtains of glazed chintz dress up a plain bathroom.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION









DANISH MODERN

Composed of sheer glass and poured concrete, this hideaway on the coast of Denmark embodies the virtues of lightness and strength



Glassed domes *(above)* face the North Sea. Like the house, the attached patio *(right)* is partially hidden, dug into the ground to block wind yet allow the owner to bask in the sun. Patio floor is composed of pine planks.►

Excerpted by permission of Stewart, Tabori & Chang from *Scandinavia: Living Design* by Elizabeth Gaynor, photographs by Karl Haavisto, published in September, 1987. Copyright © 1987 by Elizabeth Gaynor.



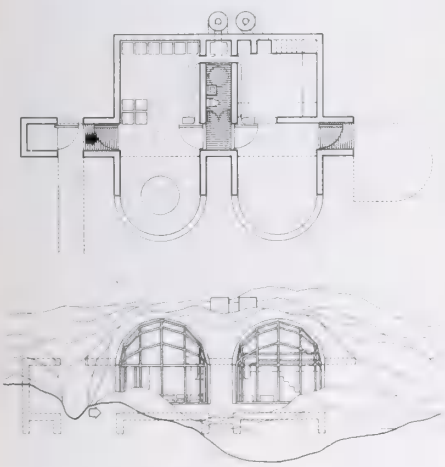


White-painted walls reflect the changing light—bright by day, rosy at sunset

So unobtrusive is this half-underground house that if you approach it from the east you only see dunes and the North Sea beyond. From the sea side all that is visible are twin glass domes, jewels on the rough landscape.

The architect, Claus Bonderup, went to great lengths to bury his weekend house in the sand. "There was a dune where I wanted to build," he explains. "So I moved the dune, built the house, then pushed the sand back over it."

The poured concrete structure thus preserves the landscape—and also provides protection from the strong winds and sandstorms of the coastal winters. The interior, however, is remarkably uplifting. Greenhouselike domes let in abundant light; vaulted ceilings follow the lines of the domes they face *(see plan)*. Plants, artifacts from around the world and the architect's renderings add color and texture to crisply defined rooms.►







An oasis on the dunes, the dining area *(opposite)* is lush with tropical plants. Late-afternoon sun warms the room; the concrete floor retains heat through the night. Simple painted table is decorated with found objects, surrounded by Mies van der Rohe chairs. The hanging lamp, Mr. Bonderup's own design, appears to float over the table. In the living room *(above right)* a sleeping loft is at the top of the stairs. In the study *(right)* the sliding door on the right wall can be pulled to conceal the bookshelves.





The garage-study wing *(opposite)* is separate from the domed sections of the house. Garage and study are open to each other; the only demarcation is the flooring—wood planks in the garage, cement in the study. The owner's vintage sports car is often parked in the garage end in place of the windsurfing vehicle. "I like to look at the car when I'm sitting in the study," he says. The cushioned chair is a project the architect is still working on. The low stools of steel piping in the kitchen *(right)* are finished designs. A compulsive builder, Mr. Bonderup is constantly composing tablescapes, such as this still life of fruits, vegetables and his own drawings and models *(below)*.

Claus Bonderup's love of balance and order is apparent throughout the house, from its classic three-part plan to the studied table-scapes. "With this house I wanted to experiment with clean geometry," he says.

The 1,293-square-foot house is indeed a laboratory—for Mr. Bonderup's furniture and lighting as well as his architecture. He says, "When you design—whether a landscape or a lamp—the process is the same." That process involves searching for simple, efficient solutions The storage units in the study and kitchen—cubes on wheels—provide great flexibility. "I can start a meal in the dining area," he says, "and later roll everything into the kitchen" where the units line up under the counter. Lighting fixtures are the architect's designs; floor lamp in the living room is in The Museum of Modern Art in New York City.

Claus Bonderup has extended his admiration for pure, clean-lined design to unlikely objects. He noticed the refuse cans at New York's Kennedy Airport, tracked down the manufacturer and bought one for his kitchen. If he doesn't find a design he likes, he does without. The cooktop, for instance, suffices for cooking at present. "The ovens I've seen are quite ugly," he says. "I'm waiting for my own design."■





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CLOSE-UPS

DRAPE A WINDOW WITH CURVES, OPEN UP A ROOM WITH SCENIC VIEWS, ACCESSORIZE THE WAY YOU LIKE—ALL FROM THIS ISSUE!



LILO RAYMOND

PLAY UP AN ALREADY DRAMATIC Palladian window with the simplest of treatments *(above)*. From the room on page 94, it's the best solution to a rounded window we've seen in years! Designer Marilyn Poling's ultra-sheer douppioni silk curtain softens architecture, yet allows a great view to frame a tall pedestal.

The curtain is made in three sections: the arch and two sides. For the swags and knots that make the arch, two widths of 54-inch silk are sewn into a tube (in effect self-lined). Length was determined on-site by tripling the length of the arch to drape the swag and tie the knots. Each side section is three widths of silk for extra fullness. The top of each side section is gathered, then sewn *under* the bottom knots of the arched section. To attach the curtain, a strip of Velcro® is sewn to the swagged section, another stapled to the window.



JOHN VAUGHAN

DO YOU LOVE OLD FRESCOES? You can achieve a similar look with scenic paintings like this one of Venice *(below left)* in the kitchen on page 95. Covering the walls, they seem to enlarge the space and by contrast give greater impact to door and window frames. To create the soft look that has an outdoor mood, artist Shelley Masters applied three coats of porous primer to walls. Then she "stained" color washes of acrylic and latex into the primer, and left the surface unsealed. (Occasional touch-ups may be needed.)

"FINDING AN UNUSUAL accessory is not easy, but it's even harder for others to duplicate it," says designer Mario Buatta, who discovered this late-18th-century tole hollyhock *(above right)* in a corner of an antiques shop. When he put a pair on the mantel of his show house room *(page 96)* visitors clamored for the source. "If you start with basic good taste, then look for unique objects, you'll develop your eye," he says. "You are your own best teacher."



WILLIAM P. STEELE

ANOTHER VIEW OF THIS ROOM *(below right)* illustrates Mario Buatta's belief that decorating should be natural, even when furnishings are formal. For example, he props a picture on a silk-covered French bergère, as if someone is deciding where it should hang, to give the impression of life in this setting. Mr. Buatta knows never to perfect a room.



WILLIAM P. STEELE

"When you cease trying out new ideas and making changes, your room loses a certain liveliness. To retain decorating freshness, never consider a room finished."■

—PHYLLIS BARTLETT

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ENTERTAINING PLUS

By SARAH BELK

TASTE OF FALL

TABLE CRAFT

Jewelry designer David Tisdale's anodized aluminum "artware" is now for public enjoyment. His work, recently exhibited at the reopened American Craft Museum in NYC, has incited a veritable revolution in tableware—what with the trend to hot colors and graphic aluminum utensils. Plates are lightweight so they're great for packing in a picnic basket or backpack. *Below:* napkin rings, butter/cheese knives and demitasse spoons by David Tisdale, $20 each; dinner plates from Italy, $15 each (plus postage). All available by mail from Clodagh, Ross & Williams, 122 St. Marks Pl., NYC 10009; (212) 505-1774.



ELIZABETH HATHON

CALIFORNIA COUNTRY

Created by Nancy Goslee Power, garden designer and HB's West Coast editor, this presentation is as elegant as a Dutch still-life painting. Everything is casually arranged to capture the essence of California style, one of the regions covered in *Mary Emmerling's American Country Cooking,* to be published in November by Clarkson N. Potter, Inc. ($35).



From *Mary Emmerling's American Country Cooking,* photographs by Michael Skott. Reprinted by permission of Clarkson N. Potter, Inc. Text copyright © 1987 by Mary Emmerling. Photographs copyright © 1987 by Michael Skott

DAILY INDULGENCE

Every morning, interior designer Bunny Williams of Parish-Hadley Associates Inc. has breakfast in bed, a ritual that enables her to face her hectic schedule with aplomb. When D. Porthault & Co. asked Ms. Williams to style a showcase bed *(below)* for the opening of its new store at 18 E. 69th St., NYC, she created this peach and cream bower, the quintessential setting for a heavenly morning ritual: a mug of chef Bradley Ogden's ambrosial hot chocolate—it's like drinking truffles! (To make, see recipe section.)■



EDGAR DE EVIA

GONE FISHIN'

Ann Clark's Fabulous Fish (New American Library, $18) will send you straight to the fish market. In addition to her wonderfully original recipes, Ms. Clark—caterer, chef and director of La Bonne Cuisine cooking school in Austin, TX—shares invaluable tips on buying (how, and how much) and storing. We love her Orange-Fennel Marinade: For 1 pound scallops, shrimp, flounder, swordfish or bluefish, combine 1/4 cup orange juice, 3 tablespoons vegetable oil, 1 tablespoon dry white wine, 2 teaspoons fennel seed and 1 teaspoon grated orange zest. Marinate 30 minutes, then bake, broil or grill.

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ROYAL WORCESTER.



BEYOND NOUVELLE

One of Burgundy's most innovative chefs presents three-star dishes—including homemade fettucine with fresh lemon—highlighting fish, fruits and vegetables ►

From *The Natural Cuisine of Georges Blanc*, photographs copyright © 1987 Christopher Baker, published by Stewart, Tabori & Chang.



Chefs have always turned for inspiration to the ingredients at hand, and Georges Blanc—fourth-generation chef at La Mère Blanc in Vonnas—is no exception. The recipes in his new book *The Natural Cuisine of Georges Blanc* (Stewart, Tabori & Chang, $45) emphasize the extraordinary flavors, textures and eye appeal of nature's gifts.

In the 1970s M. Blanc realized that an interest in health and nutrition was growing and more people were leaning toward lighter fare—less meat and more fish, fruits and vegetables. While La Mère Blanc is still known for its regional specialties, based on years of family cooking, the menu also offers M. Blanc's version of modern French cuisine.

In this new book you won't find recipes for coq au vin or boeuf bourguignon. You will, instead, feast your eyes on a seductive collection of contemporary dishes presenting vegetables, fruits, fish and shellfish in all their glory.►

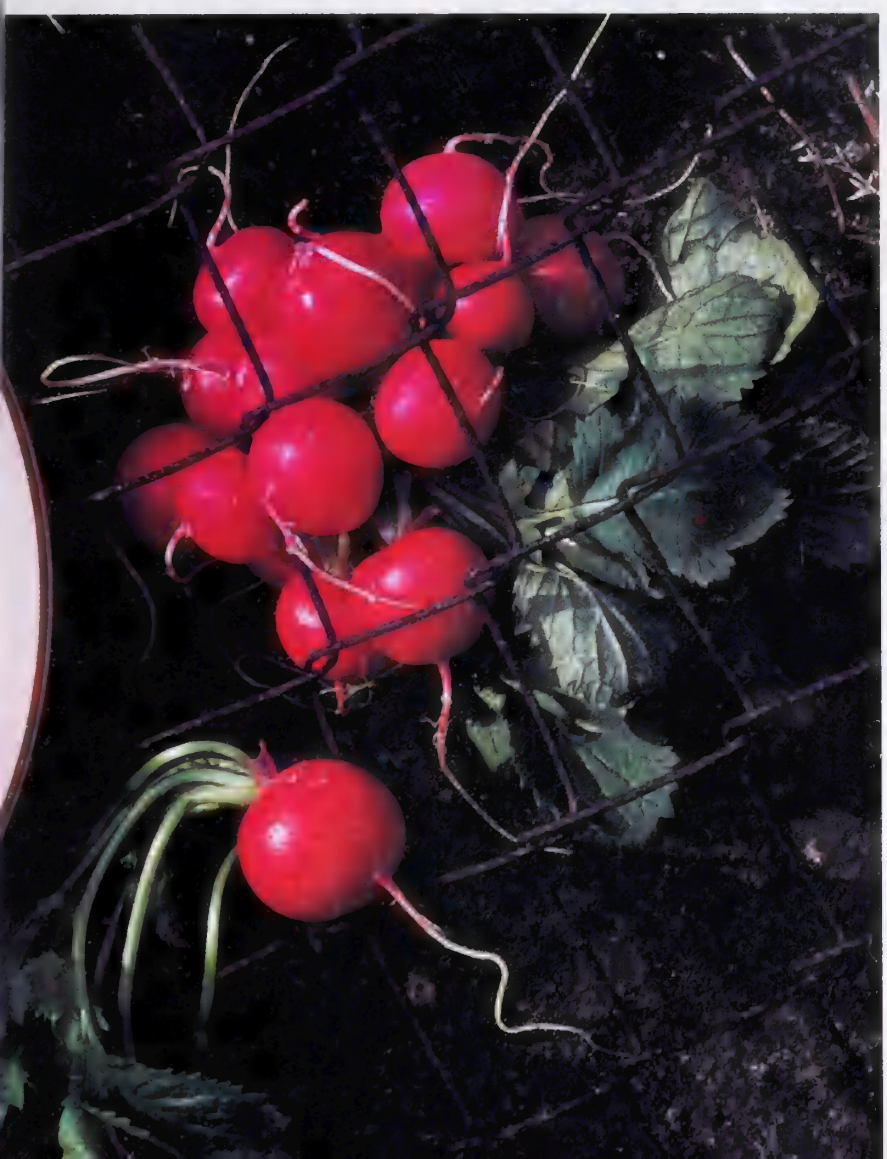




A soufflé's *croûte* conceals a cache of mushrooms and artichoke bottoms *(top)*. Cucumbers are cut into the shape of a flower, cooked and swathed in cream *(above)*. Radish soup marbleized with cream *(right)*.

"It is a question of being in harmony with nature's cycles, of looking to the seasons to find a healthy cuisine"
—Georges Blanc



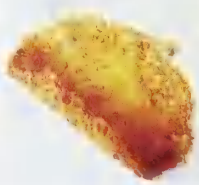


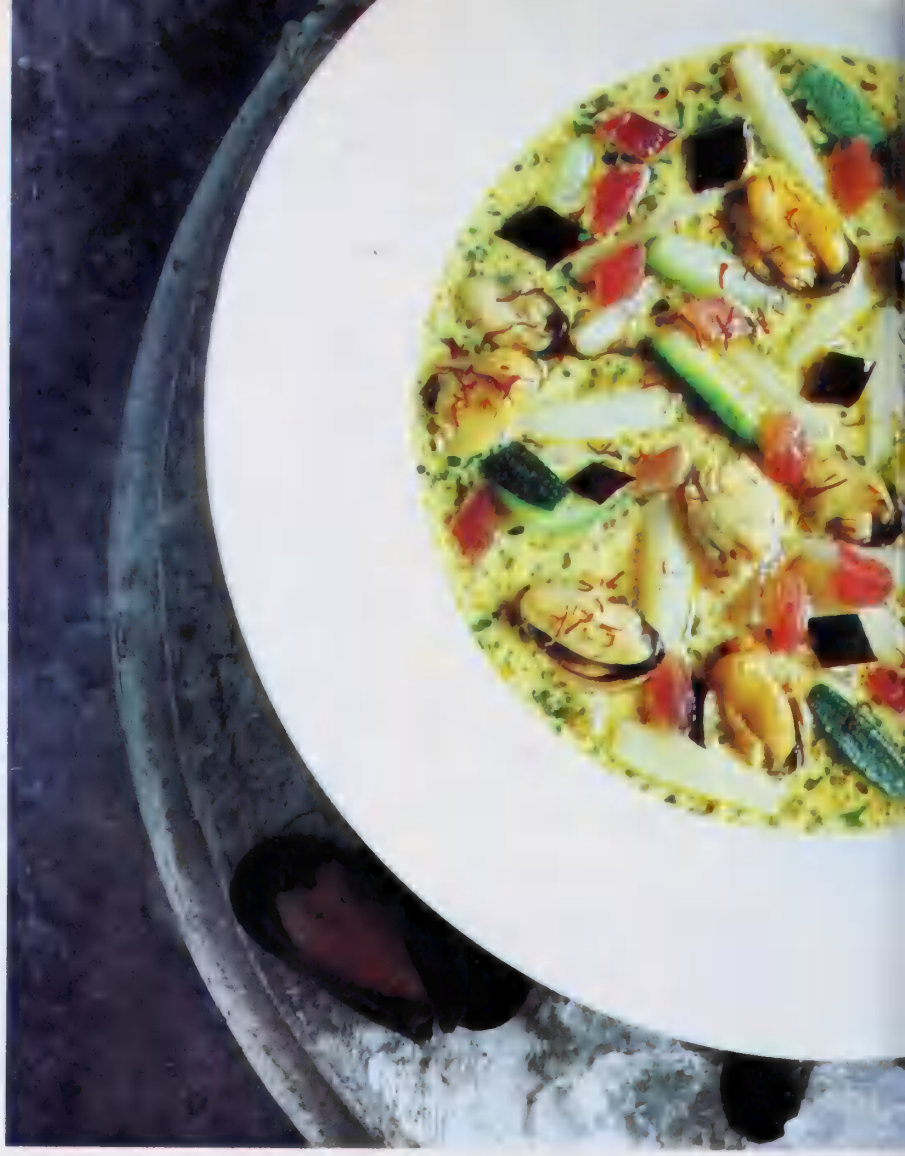


For the vegetables vinaigrette, choose the freshest seasonal produce, cook until al dente, then toss with herbed dressing *(top)*. Georges Blanc *(above)* with the pick of the day—the tools of a three-star artist.

Mussels and vegetables (such as eggplant and tomatoes) in saffron-herbed broth *(right)* has a spicy South-of-France accent. Serve pineapple-banana sorbet with orange lace cookies *(below)*. Present scallops un a bed of braised endive *(bottom)*.









Serve vegetables as a main course and offer bread, cheese, salad and wine to make a meal



Top sweet-tangy grapefruit with honey and citrus zest *(below)* for a prelude to breakfast, lunch or dinner. Or serve it as a low-calorie, low-fat dessert. Fig "soup" *(bottom)* in a chilled broth of orange and grapefruit juices is a cool, refreshing finale.



While Georges Blanc's natural cuisine is indeed lighter than the haute French classics of yesteryear, it is not simplistic. (He is, after all, a three-star chef.) M. Blanc's creations are beautifully conceived and have complexity and depth of flavor, yet they allow the essence of each ingredient to shine forth. Nothing is superfluous.

While some recipes may be time-consuming and more suitable for special occasions, others are actually quite quick and easy. All are well tested and edited for the American home cook.

For lunch or supper try the pasta, vegetables vinaigrette, radish soup, soufflé, scallops or mussels as a main course. You need only add wine and crusty French bread followed by cheeses and salad. Serve the cucumbers in cream with grilled salmon or chicken; grapefruit compote can be a light starter or dessert. The fig soup is cool and light. The sorbet and cookies can be served any time of year.■ —SARAH BELK



RECIPES BEGIN ON PAGE 145

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Italy's Classic Red: Chianti

Imagine a glass of clear, ruby-red wine with a fragrant aroma of violets and hints of dried fruit and fennel. The taste is lively and vibrant, not overly fruity or heavy. It's light, refreshing and delicious, but with enough bite and substance to stand up to hearty fare.

Sound enticing? The wine that fits that description perfectly isn't obscure, rare or expensive. It's Chianti, and costs only $6 to $13 a bottle. In the recent past, this classic Italian red from Tuscany hasn't always lived up to its reputation. New label regulations, successful experimentation by top producers and a super vintage that's just showing up on retail shelves mean that the latest Chiantis are better than ever.



But not all Chiantis taste alike. There are three basic styles: the young, gulpably delicious, tongue-prickling Chianti poured freely in Florentine bistros; the regular medium-bodied Chianti aged two years; and the deeper, richer Chianti Riserva aged for three years before it is sold.

Chianti has been made primarily from two local grapes: the Sangiovese and the Canaiolo. But now, instead of adding the traditional white varieties, small amounts of other varieties, notably Cabernet Sauvignon, may be legally added to the official blend. The result is a firmer and more distinguished wine.

Riserva Chiantis from good vintages can age for 10 or more years, taking on some of the characteristics of a light Bordeaux or fine old Rioja, and are wonderful with game or aged cheeses such as Pecorino. (The 1979 Monsanto or Badia a Coltibuono are still splendid; each about $13.) Riservas aside, however, Chiantis are best enjoyed at two to five years of age, while they still retain freshness and piquancy. Such young Chiantis are superb with light meats such as veal, pork, rabbit, sausages and mildly spicy dishes.

We tasted a range of recent vintages and found seven first-rate bottlings: from 1983, Castello di Gabbiano and Castello di Volpaia (each about $6); 1985 is an even better year—Fontodi, Ruffino, Frescobaldi and Podere Il Palazzino are superb (about $7 to $8). Other top 1985 Chiantis, such as Villa Antinori and Monte Vertine, will be well worth sampling when they arrive next year.

GREAT WHITE GRAVES

We first discovered the special taste of white Graves in a quayside bistro in the city of Bordeaux 10 years ago. We'd ordered the local version of bouillabaisse and asked the waiter for a wine recommendation. It turned out to be a chilled bottle of Château Carbonnieux—a pale, vibrantly crisp white with a flavor as savory as the seafood we were eating. But despite its reputation as one of France's most famous white wines, white Graves is not widely known or appreciated in this country.

That is a pity, because white Graves is an excellent alternative in flavor and style to the Chardonnays and white Burgundies that seem to be the automatic choice for a dinner white. The harmonious blend of Sauvignon Blanc and Sémillon grapes in white Graves produces a big, rich-textured but dry wine with minerallike nuances—ideal for rich fish dishes, pork, veal and pâtés. It's also one of the few dry whites that ages well (as long as 10 years and more), gaining depth and pungency.

The Graves district in Bordeaux is the only one that produces distinguished dry whites as well as reds, and often even a single château will be equally renowned for both. For whites, vintages since 1981 have all been good, and 1983 is outstanding. Shop around as prices vary considerably. Look for Ch. La Louvière and Ch. Bouscaut (excellent values at $10 to $12); Ch. Carbonnieux, Ch. Rahoul, Ch. de Fieuzal, Ch. Olivier (richer and deeper, about $14 to $20); and for grand occasions, Domaine de Chevalier, Ch. Laville-Haut-Brion and Ch. Haut-Brion Blanc (each about $50).■



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MICROWAVE COOKING NOW

By MARCIA CONE & THELMA SNYDER

The geography and climate of the Pacific Northwest have produced some of the best fish and produce in the country: wild mushrooms; potatoes in rainbow colors; scrumptious pears, apples and berries; and, of course, the ubiquitous salmon. Northwest wines are comparable to some of France's finest, creating a cornucopia that is inspiration to any cook.

The menu here parades the lush resources of Washington and Oregon. Begin with a salad of fennel, wild mushrooms and arugula napped with a warm mustard dressing that's quickly heated in the microwave. The salmon fillets in white wine (try a Northwest Chardonnay!) take only minutes. Serve with small yellow Finnish potatoes tossed in butter and dill and a mélange of peas and snow peas sparked with mint. Finish with fresh apples and pears and an Oregon blue cheese. Menu serves 4.

FENNEL AND WILD MUSHROOMS WITH WARM MUSTARD DRESSING

- 1 bunch arugula, washed and separated
- 2 cups thinly sliced fennel bulbs
- 12 ounces fresh wild mushrooms (shiitake, chanterelle or oyster mushrooms or a mixture), well cleaned, trimmed of tough stems and thinly sliced
- 1/4 cup olive oil
- 4 scallions, thinly sliced
- 2 tablespoons red wine vinegar
- 1 teaspoon coarse-grain mustard
- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground black pepper
- 2 tablespoons toasted pine nuts

☐ Arrange the arugula on 4 salad plates. In bowl toss fennel and mushrooms. Divide evenly on top of arugula.

☐ In 2-cup glass measure combine oil and scallions. Microwave on high 40 seconds. Stir in vinegar, mustard, salt and pepper. Microwave on high 1 minute. Spoon over salads and sprinkle with pine nuts.

WINE-POACHED SALMON WITH EDIBLE FLOWERS

- 4 tablespoons butter
- 1/4 cup thinly sliced scallions
- 4 1/2-inch-thick salmon fillets (about 1-1/2 pounds)
- 2 tablespoons dry white wine (preferably from Oregon or Washington) or vermouth
- 1 tablespoon tomato paste
- 1/3 cup heavy cream
- 1/8 teaspoon salt
- 1/8 teaspoon freshly ground black pepper
- 1 tablespoon capers
- About 16 edible flowers, such as nasturtiums, Johnny-jump-ups and clover *(see note)*, to garnish (optional)

☐ Combine butter and scallions in 12-inch-round microproof baking dish. Microwave on high 1 minute or until the butter is melted.

☐ Dip fillets into butter to coat well on both sides, and arrange skin side up with the thicker sections to the outside. Add wine. Cover tightly with plastic wrap turned back slightly on one side (for steam to escape). Microwave on medium 7 minutes or until the fish flakes when pushed with your finger. Turn fish over and rearrange fish, placing the lesser cooked sections toward the outside of the dish; microwave 7 minutes more. Transfer fish to a serving platter and cover tightly to keep warm.

☐ Make sauce: Add remaining ingredients, except flowers, to the cooking liquid. Stir to blend. Microwave on high 1-1/2 minutes or until lightly thickened, stirring after 1 minute. Spoon sauce over fillets and garnish with flowers.

Note: Edible flowers are available packaged in some specialty food stores.

YELLOW FINNISH POTATOES WITH DILL

- 1-1/2 pounds Finnish yellow potatoes (or substitute small red new potatoes), washed, a strip peeled around the middle
- 4 tablespoons butter
- 2 tablespoons chopped fresh dill (or substitute 2 teaspoons dried)

☐ Combine potatoes and butter in 2-quart microproof casserole. Cover tightly and microwave on high 6 to 8 minutes or until tender, stirring once after 3 minutes. Let stand covered 3 minutes. Sprinkle with dill and toss to coat.

PEAS AND SNOW PEAS WITH FRESH MINT

- 2 tablespoons butter
- 1/4 cup thinly sliced scallions
- 1 cup fresh shelled peas (or substitute frozen peas, broken up)
- 1/4 pound snow peas, trimmed and cut on diagonal into 1-inch pieces
- 1 tablespoon chopped fresh mint (or substitute 1 teaspoon dried)

☐ Combine butter and scallions in 1-quart microproof casserole. Microwave on high 1 minute. Stir in shelled peas. Cover tightly and microwave on high 2 minutes. Stir in snow peas. Cover again and microwave on high 2 to 4 minutes or until snow peas are crisp-tender. Sprinkle with mint.■



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QUICK COOK

Poached chicken breasts are quick and easy, and they'll stay moist if the poaching liquid is kept at a gentle simmer and the breasts are not overcooked. Serve with a dollop of mayonnaise made with rich, toasty Chinese sesame oil. The carrot salad is dressed with a fresh, light rice wine vinaigrette. Serve with stir-fried snow peas dressed with soy sauce and Oriental noodles or steamed rice. Ginger syrup with sherry and walnuts over ice cream maintains the East/West theme. Menu serves 4. —SARAH BELK



POACHED CHICKEN BREASTS WITH SESAME MAYONNAISE

1 cup chicken broth
1/4 cup dry white wine
1 large carrot, coarsely chopped
1 medium yellow onion, coarsely chopped
4 whole black peppercorns
Several sprigs fresh parsley
4 large boneless, skinless chicken breast halves
2 to 3 tablespoons chopped fresh cilantro (substitute parsley if cilantro is unavailable)
Sesame mayonnaise (recipe follows)

☐ In large skillet bring all ingredients except chicken, cilantro and mayonnaise to boil. Add breasts and return to simmer. Cover tightly and adjust heat so liquid just barely simmers. Simmer 15 minutes or until juices run clear when pierced in thickest part. Do not overcook.

☐ Remove skillet from heat, uncover and let chicken cool in poaching liquid until ready to serve.

☐ Drain (reserve broth for another use); place breasts on chopping block and cut on the diagonal into 4 or 5 slices. (*Note:* The cooler the chicken, the easier it will be to slice.) Sprinkle breasts with cilantro. Serve warm, room temperature or lightly chilled with a dollop of sesame mayonnaise.

SESAME MAYONNAISE

1 clove garlic
Pinch salt
1 egg yolk, room temperature
2 tablespoons red wine vinegar
1-1/2 teaspoons soy sauce
1/2 teaspoon Dijon mustard
5 tablespoons olive oil
3 tablespoons dark sesame oil
2 tablespoons vegetable oil or light sesame oil

☐ With machine running, drop garlic clove and salt into feed tube of food processor. Add egg yolk, vinegar, soy sauce and mustard and process until well-combined.

☐ With machine running, begin to add the oil, pouring it in a thin thread. As mixture thickens, begin to add the oil a little more quickly. Taste (mixture should be full flavored but not too acidic); add additional oil if mayonnaise seems too sharp.

GRATED CARROT SALAD WITH RICE WINE VINAIGRETTE

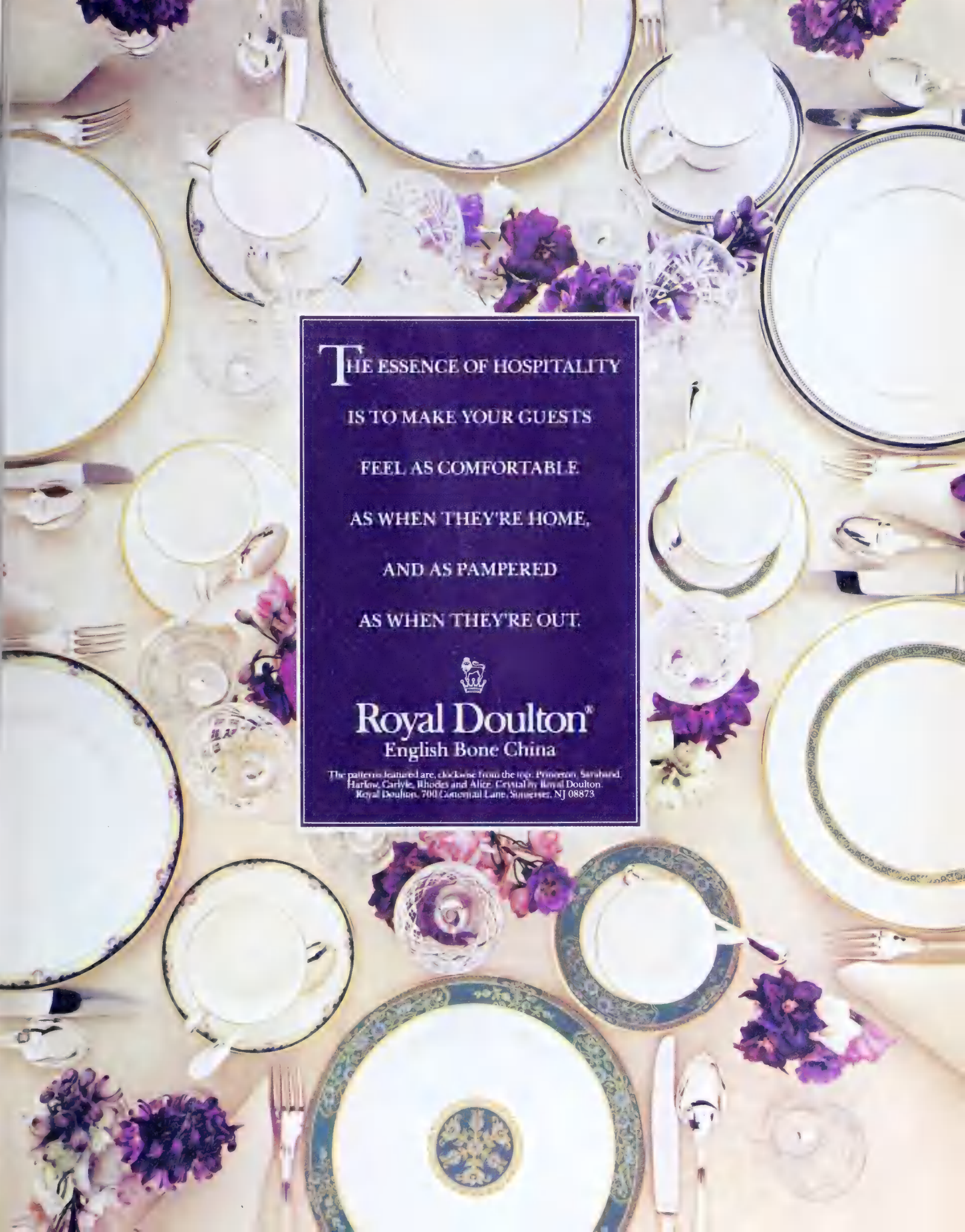
3 tablespoons rice wine vinegar (or substitute 2 teaspoons red wine vinegar)
2 tablespoons vegetable oil
Pinch salt
1 pound carrots, grated
4 scallions, thinly sliced on the diagonal
1 red bell pepper, cored, seeded and julienned

☐ In serving bowl combine vinegar, oil and salt. Add carrots, scallions and bell pepper and toss.

SHERRIED GINGER SAUCE

5 to 6 tablespoons ginger syrup (drain from a 10-ounce jar stem ginger)
2 tablespoons medium-sweet sherry (such as an amontillado)
4 pieces stem ginger, julienned
1/2 cup walnuts, very coarsely chopped
Vanilla ice cream

☐ In small bowl combine syrup, sherry and ginger. Taste; add more sherry if mixture seems too sweet. Pour over ice cream; sprinkle with walnuts.■


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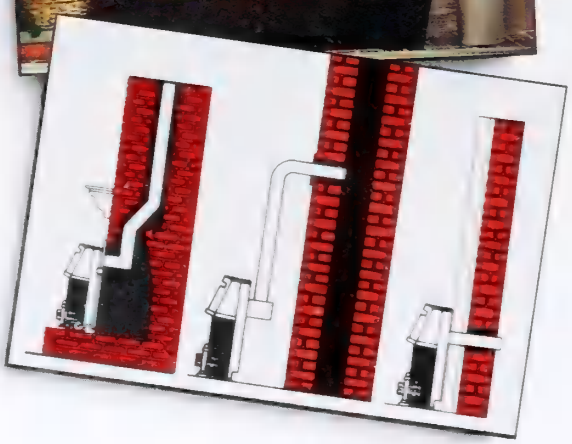
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ENTERTAINING PLUS

Continued from page 131

BRADLEY OGDEN'S HOT CHOCOLATE

Hot chocolate:

- **2 ounces bittersweet chocolate**
- **2 ounces semisweet chocolate, chopped**
- **1/3 cup brown sugar, firmly packed**
- **2 cups milk**
- **2 cups heavy cream**
- **1 teaspoon vanilla extract**

Bittersweet chocolate cream:

- **2 ounces bittersweet chocolate**
- **2 tablespoons corn syrup**
- **1/2 cup plus 2 tablespoons heavy cream**
- **1/2 teaspoon vanilla extract**
- **Chocolate shavings, to garnish**

☐ Make hot chocolate: In saucepan combine chocolates, sugar, milk and cream. Stir frequently with whisk over medium heat until ingredients are dissolved and chocolate is steaming.
☐ Make chocolate cream: Melt chocolate in top of double boiler. Add corn syrup, vanilla and 2 tablespoons heavy cream, stirring until smooth after each addition. Strain if desired.
☐ In bowl whisk remaining 1/2 cup heavy cream until slightly thickened. Slowly add chocolate sauce until incorporated.
☐ To serve, stir vanilla extract into hot chocolate and pour into mugs. Top with chocolate cream and chocolate shavings. Serves 4.■

BEYOND NOUVELLE

Continued from page 137

FRESH PASTA WITH LEMON

Pasta:

- **1-2/3 cups all-purpose flour**
- **1 egg**
- **1 egg white**
- **1 tablespoon olive oil**
- **1/8 teaspoon salt**

Sauce:

- **Grated zest of 4 lemons**
- **1/2 cup dry white wine**
- **1 cup crème fraîche**
- **1/4 cup grated Gruyère cheese**
- **Freshly squeezed lemon juice**
- **Salt, freshly ground pepper**

☐ Make pasta *(see note)*: In food processor combine flour, egg, egg white, olive oil, salt and 4 teaspoons water. Process until dough is smooth and forms a ball, about 1 minute. Add more water if dough seems too dry. Wrap dough in plastic and refrigerate 1 hour.
☐ Using a pasta machine and following the manufacturer's instructions, roll out dough into thin sheets. Cut into fettucine. Set aside.
☐ Make sauce: In skillet combine lemon zest with wine. Bring to boil over medium heat. Increase heat to high and reduce by half. Lower heat to medium; stir in crème fraîche and Gruyère and cook, tossing constantly until cream thickens slightly. Season to taste with lemon juice, salt and pepper.
☐ In large pot of lightly salted boiling water, cook pasta until al dente, about 4 minutes. Drain; toss with sauce. Serves 4.
Note: Or substitute two-thirds pound fresh fettucine or 1 pound dry fettucine.

SOUFFLES WITH ARTICHOKE

- **4 artichokes, well rinsed**
- **4 tablespoons unsalted butter**
- **4 shallots, finely chopped**
- **1/2 pound mushrooms, trimmed and very finely chopped**
- **Salt, freshly ground pepper**
- **4 hard-cooked egg yolks**
- **1 teaspoon chopped parsley**

Soufflé mixture:

- **1 cup milk**
- **1-1/2 tablespoons unsalted butter**
- **1-1/2 tablespoons all-purpose flour**
- **6 tablespoons crème fraîche**
- **1 egg yolk**
- **1/2 cup grated Parmesan cheese**
- **1 teaspoon snipped fresh chives**
- **Salt, freshly ground black pepper**
- **Freshly grated nutmeg**
- **4 egg whites**

☐ In large stockpot of lightly salted boiling water, cook artichokes until tender, about 30 minutes. Drain well. Remove leaves from artichokes and set aside. With small spoon, scoop out fuzzy chokes. Trim, slice thinly and set aside.
☐ In large skillet melt butter. Add shallots and cook over medium heat, stirring until translucent, about 3 minutes. Add mushrooms and cook over medium-high heat, stirring until liquid evaporates and mixture is dry. Season with salt and pepper and remove from heat.
☐ On small plate mash cooked egg yolks with fork. Add to mushroom mixture along with parsley and blend well. With small spoon, scrape meaty portion from reserved artichoke leaves and add to mushroom mixture. Mix well. Reserve a few of the leaves to garnish soufflés.
☐ Divide sliced artichoke bottoms among four 1- or 1-1/2-cup generously buttered ramekins. Divide mushroom mixture evenly among ramekins and smooth tops. Set aside.
☐ Make soufflé mixture: In small saucepan bring milk to boil. In another saucepan melt butter. Add flour to butter and whisk over medium heat until foaming. Whisk in scalded milk and crème fraîche. Bring to boil over medium-high heat, whisking constantly, and boil 30 seconds. Remove from heat and whisk in egg yolk. Stir in Parmesan cheese and chives. Season to taste with salt, pepper and nutmeg.
☐ In bowl beat egg whites until stiff. Gently fold into Parmesan mixture until fully incorporated. Fill ramekins with the mixture. Place in hot water bath and bake in preheated 400° oven until well risen and browned on top, about 15 minutes. Garnish with reserved leaves. Serves 4.

RED RADISH SOUP

- **1 large bunch red radishes with leafy tops, well washed and trimmed**
- **1 small leek, washed, trimmed and finely chopped**
- **2-1/2 to 3 tablespoons instant tapioca**
- **2 tablespoons unsalted butter**
- **Salt, freshly ground pepper**
- **6 tablespoons heavy cream (or more if richer consistency is desired)**

☐ Slice radishes into 1/8-inch slices; coarsely chop leafy tops.
☐ In medium saucepan of lightly salted boiling water cook radish slices until just tender, about 2 to 3 minutes. Drain, refresh under cold water and drain again. Set aside 28 to 36 best slices.
☐ In large saucepan bring 6 cups salted water to boil. Add leek and simmer over medium-high heat 5 minutes. Add chopped radish tops and remaining radish slices. Boil over high heat 7 minutes (longer cooking will discolor leaves). Transfer to blender or food processor and puree until very smooth. Strain back into saucepan.
☐ Bring soup to boil over high heat. Whisking constantly, sprinkle in tapioca. Reduce heat to low and cook, whisking constantly, 6 minutes. Whisk in butter until thoroughly blended. Season to taste with salt and pepper. Ladle soup into 4 soup plates and drizzle 1-1/2 tablespoons cream (or more to taste) over each serving. Float 7 to 9 reserved radish slices on top of each and serve immediately. Serves 4.

SPRING VEGETABLES VINAIGRETTE

Note: Figure about 1-1/2 cups mixed vegetables and 1 to 2 tablespoons vinaigrette per person for a first course.

(Continued on page 146)

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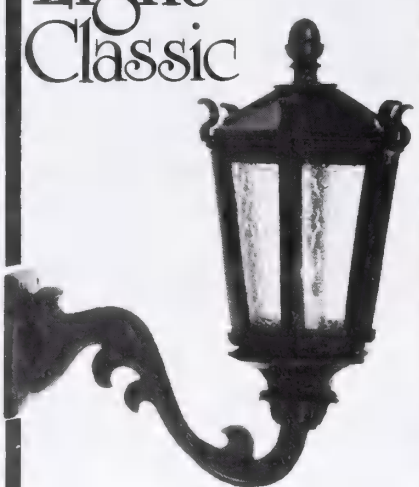


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BEYOND NOUVELLE

Continued from page 145

Asparagus tips, cut 2 inches long
Baby leeks, well washed, dark green portion removed
Celery ribs, peeled and cut into 2-inch lengths
Baby carrots with tops, peeled and tops trimmed
Small artichoke bottoms
Small spring onions, trimmed
Fresh shelled peas (or substitute frozen peas, thawed and drained)
Baby turnips with tops trimmed
Unsalted butter
Young fresh fava beans, blanched and skinned
Tomatoes, peeled, seeded and cut into small dice

Vinaigrette:

Sherry vinegar
Aged red wine vinegar
Salt, freshly ground pepper
Olive oil
Grape-seed oil or vegetable oil
Fresh cilantro or tarragon leaves, slivered
Freshly squeezed lemon juice
Fresh-snipped chives, small chervil sprigs or young watercress sprigs, to garnish

In separate pots of boiling salted water, cook asparagus, leeks and celery until just tender. Drain, refresh with cold water and drain again.

In skillet or saucepan with butter and a little water, stew carrots, radishes, turnips, artichoke bottoms, onions and peas separately (as cooking times differ) until tender. Set aside.

In bowl combine vinegars with salt and pepper. Whisk in oils (use about 3 to 4 times as much oil as vinegar.) Stir in cilantro or tarragon. Adjust to taste with lemon juice and additional salt, pepper, vinegars and oils if desired.

Place all vegetables together in large serving bowl or platter and toss with vinaigrette to taste.

CREAMED CUCUMBERS

2 cucumbers, trimmed and cut into 1-1/2-inch lengths
3 tablespoons unsalted butter
Pinch sugar
Salt
1 cup heavy cream
Freshly ground white pepper
Pinch paprika
1/2 bunch fresh chives, finely chopped
4 whole chives, to garnish

Run a zester down the length of cucumbers at 1/3-inch intervals.

Using small melon-ball cutter, scoop out seeds from center of each cucumber length. Slice lengths 1/8 inch thick.

In saucepan of boiling salted water blanch cucumbers 30 seconds. Drain and refresh under cold water. Drain on paper towels.

In large skillet melt 5 tablespoons butter over medium heat. Add cucumbers and season with sugar and salt. Cook, tossing gently, until tender and glossy, about 5 minutes.

Arrange cucumber slices in an overlapping pattern in a heated rimmed serving dish.

Add cream to skillet and bring to boil over high heat. Cook until slightly reduced and thickened, about 2 minutes. Season with salt and pepper to taste. Strain into saucepan. Over low heat whisk in remaining 3 tablespoons butter, 1 tablespoon at a time. Add paprika and spoon cream over cucumbers. Sprinkle with chopped chives and garnish with whole chives. Serves 4.

PINEAPPLE-BANANA SORBET

4 cups sugar
1 vanilla bean, split lengthwise
1 ripe pineapple, peeled, cored, trimmed and cut into chunks
2 ripe bananas, peeled
Juice of 6 lemons

Juice of 4 oranges
1 tablespoon grenadine syrup

☐ In nonaluminum saucepan dissolve sugar in 4 cups water over medium-high heat. Add vanilla bean, remove from heat and cool. Strain and discard vanilla bean. Cool completely.
☐ Puree pineapple and bananas in food processor. Stir lemon and orange juices into cooled syrup. Add to the puree and process just to blend. (*Note:* do this in 2 batches if necessary.) Process just until mixed. Stir in grenadine. Pour mixture into an ice cream maker and freeze (in 2 batches if necessary) according to manufacturer's instructions. Serves 8.

ORANGE LACE COOKIES

1-1/2 cups sugar
1 cup chopped almonds
1/4 cup all-purpose flour
Juice of 1 orange
8 tablespoons unsalted butter, melted and cooled
2 teaspoons grated orange zest

☐ In large bowl combine sugar, almonds and flour. Make a well in center and pour in orange juice and melted butter. Mix in grated zest.
☐ Using teaspoon make uniform mounds at least 2 inches apart on a buttered baking sheet. Press tops lightly with fork dipped in cold water. Bake in preheated 400° oven 5 to 7 minutes, until edges are lightly browned. (*Note:* Watch carefully as cookies may burn quickly.) Remove from oven and let rest in pan until slightly firm, about 1 minute. Working quickly, use a spatula to drape cookies over rolling pin. Cool on rolling pin to form curved cookie, or tuile. Store in airtight container. Makes about 3 dozen.

GRAPEFRUIT WITH HONEY

4 grapefruits
1/4 cup honey

☐ Grate zest from 2 grapefruits. Place zest in small nonaluminum saucepan, add water to cover and bring to boil over medium-high heat. Boil 2 minutes. Drain and refresh with cold water. Repeat blanching procedure 3 times, changing water each time.
☐ Using sharp knife cut off top and bottom of each grapefruit. Cut off skin and white pith in circular motion, moving from top to bottom. Cut out sections and drain on paper towels.
☐ Place grapefruit membranes and skin in a strainer over bowl and press down to extract juice. Discard pulp and skins. Whisk honey and zest into juice. Cover and chill at least 1 hour.
☐ Arrange grapefruit sections in form of a flower in individual dessert bowls or glasses. Cover with chilled juices and zest. Serves 4.

BELGIAN ENDIVES WITH ROASTED SCALLOPS

6 large Belgian endives, rinsed, trimmed, halved, cored and thinly sliced lengthwise
8 tablespoons unsalted butter
3 tablespoons freshly squeezed lemon juice
Salt, to taste
16 sea scallops
Freshly ground pepper, to taste

☐ In large skillet melt 3 tablespoons butter. Add endives and toss over medium heat until tender and liquid evaporates, about 8 minutes. Remove from heat; stir in 1-1/2 tablespoons lemon juice and season to taste with salt.
☐ Place scallops 1 inch apart in buttered baking pan. Bake in preheated 500° oven until scallops turn opaque, about 6 minutes.
☐ In small saucepan combine remaining 1-1/2 tablespoons lemon juice with 1 tablespoon water. Bring to boil. Reduce heat to low and whisk in the remaining 5 tablespoons butter, 1 tablespoon at a time. Remove from heat; season with salt and pepper.

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☐ Reheat endives if necessary and divide among 4 serving plates. Place 4 scallops on each plate browned side up, and season with salt and pepper to taste. Drizzle lemon butter over all and serve immediately. Serves 4.

MUSSELS WITH HERBED BROTH AND VEGETABLES

Court bouillon:
2 cups dry white wine
2 carrots, washed and cut into 1-inch pieces
1 medium onion, peeled and quartered
1 stalk celery, cut into 1-inch slices
1 clove garlic
1 bouquet garni (composed of parsley, thyme and bay leaf)
1 tablespoon kosher salt
5 to 6 black peppercorns, crushed

Broth:
1/4 cup olive oil
3 shallots, finely chopped
1 clove garlic, finely chopped
2 teaspoons tomato paste
1 teaspoon crushed thyme flowers (optional)
1 bay leaf, crushed
4 tablespoons unsalted butter, diced
2 tablespoons crème fraiche
1 tablespoon chopped fresh tarragon
1 tablespoon chopped fresh basil
1 tablespoon finely chopped chives
Pinch saffron threads
Salt, freshly ground pepper
3 pounds mussels, scrubbed
3/4 pound new potatoes, diced
1 medium zucchini, diced
1 stalk celery, thinly sliced
1 medium-small eggplant, cut into 1-inch cubes
1 tomato, cut into 1-inch cubes
1 cup olive oil
Cooked snow peas, to garnish
2 to 3 saffron threads, to garnish

☐ Make court bouillon: In large nonaluminum saucepot, combine wine and 2 cups water. Add vegetables and seasonings. Bring to boil and simmer over medium heat 30 minutes. Strain.
☐ Make broth: In large saucepan heat oil over low heat. Add shallots and garlic and cook until soft, about 5 minutes. Add tomato paste. Pour in 2 cups strained court bouillon. Stir in ground thyme and bay leaf. Bring to boil over high heat and boil 10 minutes. Whisk in pieces of butter, one by one. Stir in crème fraîche. Add fresh herbs and saffron. Season with salt and pepper.
☐ Place mussels in large nonaluminum saucepot with 1 cup of reserved bouillon. Add water if necessary so bottom of pot is completely covered. Cover and cook over medium-high heat until mussels open, about 10 minutes. Remove to bowl with slotted spoon and keep warm.
☐ Strain cooking liquid through a fine-meshed sieve lined with a double layer of dampened cheesecloth. Add to reserved broth.
☐ In a skillet over medium heat, cook vegetables separately (as cooking times differ) in 1 to 2 tablespoons olive oil to desired degree of doneness. Season with salt and pepper to taste and drain on paper towels. Keep warm.
☐ In saucepan add cooked vegetables to reserved broth. Bring to simmer over low heat. Ladle broth into 4 shallow soup plates. Place mussels on top. Garnish with snow peas and saffron. Serve immediately. Serves 4.

CHILLED FIG SOUP WITH CITRUS JUICE

1 cup freshly squeezed orange juice
1 cup freshly squeezed grapefruit juice
1 cup freshly squeezed lemon juice
1-1/2 cups sugar
1-1/2 pounds fresh figs, carefully peeled
1 small bunch fresh mint, to garnish

☐ In medium nonaluminum saucepan, combine juices and sugar. Bring to boil over medium heat, stirring to dissolve sugar. Plunge peeled figs into boiling liquid and immediately remove saucepan from heat. Cool to room temperature, then refrigerate at least 2 hours. Garnish with mint leaves. Serves 4. ■

TRAVEL: TUSCANY

Continued from page 72

less numerous, the flea market (held the first weekend each month in Arezzo's Piazza Grande) is still a good place for browsing.

Florence is crammed with antiques shops—the most noted ones located along the vias Tornabuoni, de' Fossi, Maggio and Borgo Ognissanti. All the Florentine dealers listed below ship to the United States by plane or by boat. Among the antiques shops cited frequently by native Tuscans are Bartolozzi (Via Maggio 11 and 18/r) for 15th- to 17th-century Tuscan, Venetian and Genovese furniture; Banco 22 (Via del Sole) where you'll find 19th- and 20th-century antiques from Northern Italy as well as Empire and Biedermeier furniture; Luzzetti (Borgo San Jacopo 28/a) for an excellent collection of important Renaissance pieces, many from the great Florentine palazzi. Simonti & Morelli Antichita (Via Maggio 51/r) has furniture from the 16th and 17th centuries, a fine collection of sculpture. And Pratesi (not to be confused with the linen shop), on Borgo S.S. Apostoli, specializes in Italian antiques from the 1880s and 1900s.

For fine bed and table linens, go to Baroni, (Via Tornabuoni 9/r); Caponi (Borgo Ognissanti 12/r), noted for hand-embroidered bedspreads and antique lace cushions; Mazzoni (Via Orsanmichele, 14 and 14/r); and of course Pratesi (Lungarno Vespucci 10-11/r). One of the linen industry's best-kept secrets is the Pratesi "seconds" shop, located at the factory in Pistoia (Via Montalbano 41, Casalguidi Pontestella).

How To Get There: Alitalia has flights from New York (daily), Chicago and Los Angeles to Milan and Rome, with connections to Florence. Many tour and fly/drive options are available. For brochure, bookings and information, call Italiatour, a division of Alitalia: (800) 237-0517 or (212) 765-2183.

You'll find handmade tiles at Riccardo Barthel (Via de' Fossi 11/r); Tuscan majolica at Ceramiche Menegatti (Via Pesce 2, near the Ponte Vecchio); reproductions of antique ceramics at Cermiche Calzaioli (Via Calzaioli 8). Impruneta, a town about a 10-minute drive from Florence, is the best place to buy *cotto,* the deep red terracotta floor tiles.

If you plan to stay in Florence, the Villa San Michele, perched on a hill in Fiesole (Via Doccia 4), is of special interest to architecture buffs because the building was designed by Michelangelo. In town you might try the Regency (Piazza M. D'Azeglio 3), a lovely hotel in a classic Florentine villa, or the newly restored Grand Hotel (Piazza Ognissanti 1), overlooking the Arno. Restaurants in Florence recommended by Giuliano Bugialli are La Vecchia Bettola di S. Frediano (Viale Ludovico Ariosto 32) and Trattoria Sostanza (Via del Porcellana 25/r).

A final note: Whatever aspect of Tuscany you decide to explore—artistic, architectural, culinary or decorative—you may come away feeling as E.M. Forster did. As he wrote in *A Room With A View:* "The traveller who has gone to Italy to study the tactile values of Giotto, or the corruption of the Papacy, may return remembering nothing but the blue sky and the men and women who live under it."■

Catherine Sabino, the author of Italian Style, *has been a magazine editor in Italy and New York. Her new book,* Italian Country, *will be published next year by Clarkson N. Potter.*

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OCTOBER

New species tulips in natural colors are coming to nurseries all over America



By KEN DRUSE

A trip to the Netherlands at tulip time is an unforgettable experience. But after a week there I felt I could never look at another tulip blossom. One reason: After a long, gray winter the Dutch become absolutely crazed about color, and their tulip-growers deliver. A more significant reason: Tulips are big business and, it seems, bigger tulips mean even bigger business.

Giant red tulips dominate the bulb fields and plantings throughout the Netherlands. The effect can be dazzling, but to my mind *over*-dazzling. I have trouble with true red, a hard color to use in a garden. If you try to create a kaleidoscopic rainbow planting, true red will still shine out like a beacon.

Many of the bulbs you see at Keukenhof, Holland's great display gardens, are at the peak—and the end—of their development. Heartily fed then dead-headed, they are lifted and replanted, year after year. After seven years or more of nurturing in an environment that is unique, some super-tulips shoot up three feet and explode in grapefruit-size blossoms, mostly red.

Tourists love this spectacular display. They eagerly place orders, hopeful that giant tulips such as the Darwin hybrids will turn their homes into showplaces. The promise is tantalizing: Shipped from Holland and sold by nurseries or through catalogs, the voluptuous bulbs will ultimately create "little Keukenhofs."

Sadly, few of these bulbs will bloom more than once, and those that do will be puny. There is almost no way American home gardeners can recreate Dutch dazzle, even if they plant new bulbs every fall.

I did see something besides red in the Netherlands, some ideas that *can* be replicated and are worth trying: tulips such as *clusiana,* each of whose bulbs produce flowers in clusters, the petals white and wine-red; *sylvestris* tulips with nodding, delicate green and yellow blossoms whose soft petals curve and twist; tulips in fluted shapes like champagne glasses; *kaufmanniana* tulips planted to resemble a lake covered with glistening water lilies; red *Tulipa greigii*, its vivid hue softened by leaves of silver-blue streaked with maroon. These are all examples of *species tulips,* true perennials that return each spring, often increasing in size and number.

Many nurseries and garden centers have wisely responded to American gardeners' desires for colors that are natural and subtle. Debuting in catalogs this fall and appearing at last on nursery shelves are other species tulips—with names like *clusiana, greigii, turkestanica, urumiensis, sylvestris, batalinii, kolpakowskiana, linifolia, saxatilis, tarda* and *kaufmanniana.*

If you must have bright red hybrid tulips, plant them in one place—in a single bed or along the walk to your front door. And use all of a kind. Mixing them is hard; it's a little like trying to find shoes or lipstick to go with a red dress.

While in Holland I saw something that has found its way into only a few winter catalogs: miniature amaryllis. You probably know the giant amaryllis—it usually has red flowers. Now there are small, delicate varieties whose colors range through the reds to salmon. A tip to enterprising importers: Americans will love these sensational beauties!

It is said that tulips are actually the "lilies of the field" described in the Bible, and many do originate in the Middle East. But I doubt that Mother Nature envisioned tulip beds shaped like clocks or smiles when these botanical marvels were created. Look to the species tulips now for a delightful difference in your garden next spring—and for many springs to come.■

HARRY BATES

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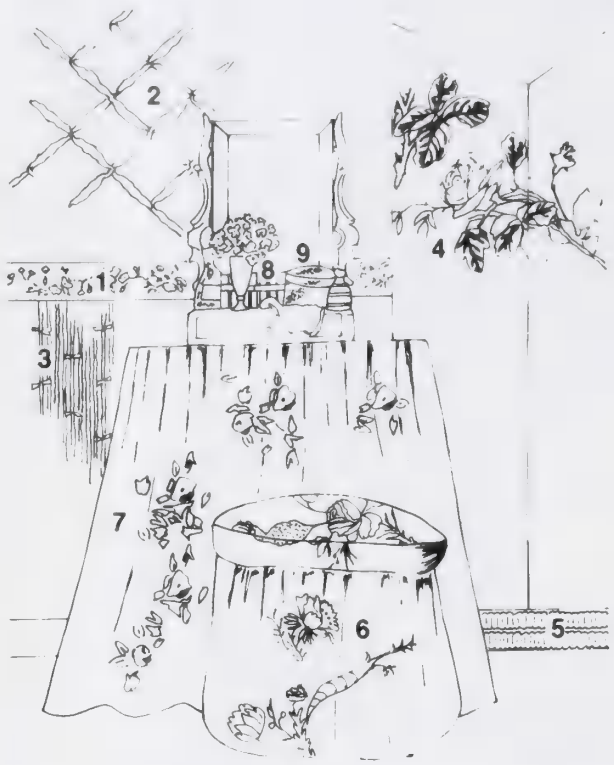
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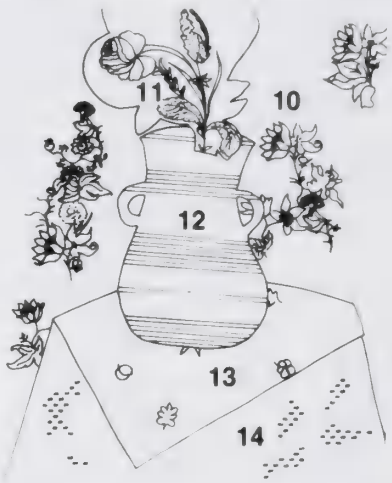
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(Continued on page 156)

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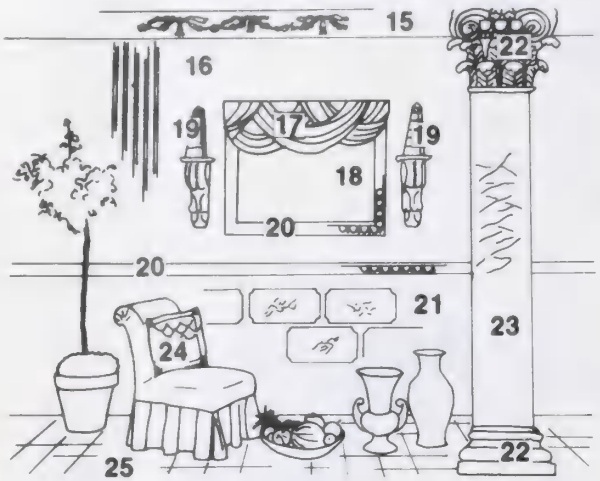
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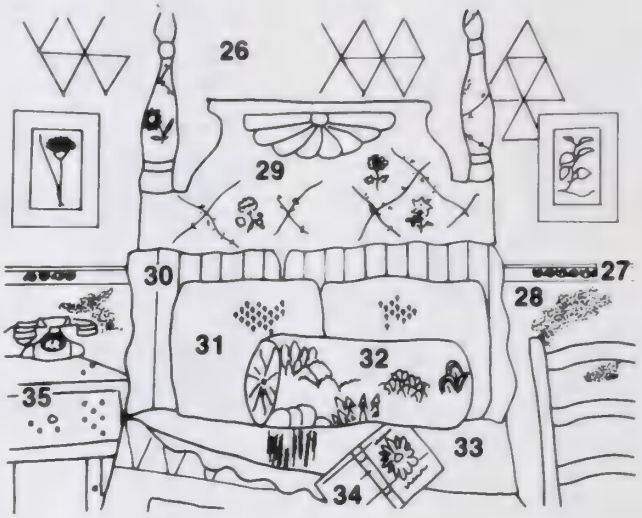
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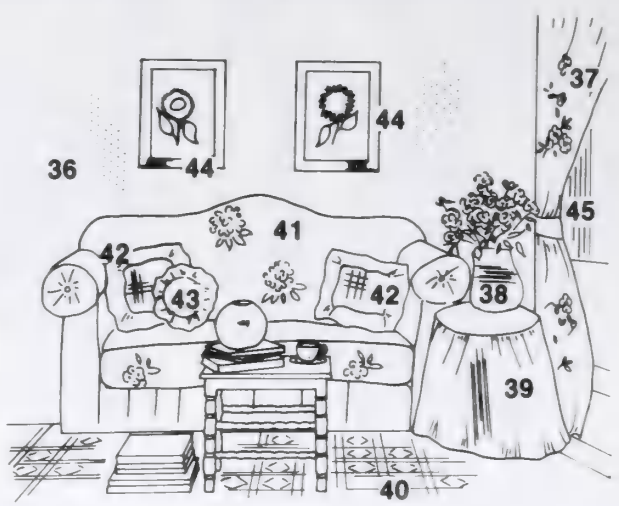
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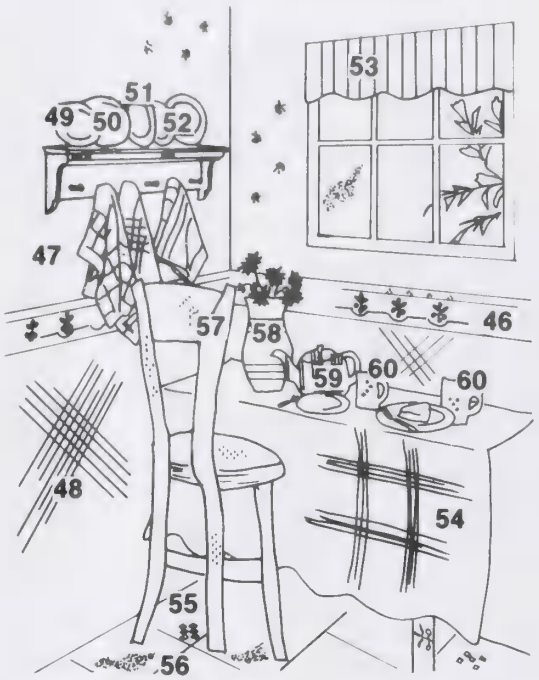
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page 107

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52. *"Westminster," Laura Ashley* *23.50*
53. *"Cirque," Laura Ashley* *23.50*
54. *"Dishtowel," Kitchen and Bath by Motif Designs* *20.00*
55. *Linen Looks by The New Classics, Inc.* *18.00*
56. *"Granite," Marco & Micio by Imperial Wallcoverings* *28.00*
57. *"Firefly," More Kids/Kids Borders by Gear for Imperial Wallcoverings* *15.00*
58. *"Saint-Tropez," A Farmhouse in Provence by Victoria Morland for Raintree Designs* *21.00*
59. *"Picket," Marimekko* *24.00*
60. *"Stafford Leaf," DuFour Ltd.-Bristol Hall by Sterling Prints* *28.00*

ADDING INTIMACY TO A LOFT, pages 108 to 113

FURNISHINGS: CONRAN'S

(below)



Sitting Room

pages 108-109

61. *Club sofa* *$895.00*
62. *Equinox striped fabric on Club sofa (per yard)* . *15.00*
63. *Oxford chairs (each)* *395.00*
64. *Highland linen on Oxford chairs (per yard)* *15.00*
65. *Kalavati rug* *499.00*
66. *Comete torchère* *99.00*



Dining Room

pages 110-111

67. *Tiffany chairs (each)* *$129.00*
68. *Chilton cupboards (stacked set of two, each)* ... *570.00*
69. *Marble-topped bistro table* *250.00*
70. *Milano pendant lamp* *29.95*
71. *Pine lattice screen* *119.00*

(Continued on page 160)

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HB READER ADVANTAGE

Continued from page 158

Fill out and send in the coupon on page 154

ADDING INTIMACY TO A LOFT, continued

FURNISHINGS: CONRAN'S

(below)



Living Room
page 112

72. *Casa chairs (each)* *$285.00*
73. *Burnham sofa* *750.00*
74. *Highland linen on Casa chairs and for sofa slipcover (per yard)* *15.00*
75. *Tree basket* *18.95*



Bedroom
page 112

76. *Morning Glory duvet cover (queen size)* *$59.00*
77. *Oxford Stripe and Morning Glory pillowcases (each)* *8.00*
78. *Lauren lamp* *75.00*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

COVER

Painted blue antique cupboard in background, **small blue stool**—Main Street Cellar (R), 120 Main St., New Canaan, CT 06840. **Wallpaper,** Kitchen and Bath collection from Motif Designs, available at wallpaper stores across the country—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. All **bird houses, antique pitchers** and **serving dishes** from a personal collection; **wire basket** from a personal collection.

HB TODAY

●*Page 31—Good Buys:* **Needlepoint house pillow**—Scully & Scully (R, MO), 506 Park Ave., New York 10022; catalog $2. **Jonathan Bonner candlesticks,** also available as alligators—Anne Reed Gallery, 620 Sun Valley Rd., Box 597, Ketchum, ID 83340. **Alvar Aalto's barware**—Museum of Modern Art Catalog, The Museum Store, 11 W. 53rd St., New York 10019; for nearest store write iittala (M), 41 Madison Ave., New York 10010. *Custom Artistry:* **Horse and dog oil portraits**—Christine Herman Merrill, 6205 York Rd., Baltimore, MD 21212; (301) 433-3126. **Watercolor house portraits**—Dora Frost, 116 E. 78th St., New York 10021; (212) 535-3670. **Wooden firescreen pet portrait**—Diane Voyentzie, c/o Mare's Nest, Sturges Rd., Newtown, CT 06470; (203) 426-0370. **House miniature portrait on jar**—Leslie Kanter, 1229 Eagle Rd., Newtown, PA 18940; (215) 598-3711.

●*Page 32—Lights . . . Action!:* **Oxidized test tube lamp**—Saladino Furniture (M), 305 E. 63rd St., 14th fl., New York 10021; (212) 838-0500. **Architectural shades for recessed downlights**—Zook (M,MO), 2015 Fifth Ave. East, Tampa, FL 33605; write, or call (813) 247-3595 for mail-order catalog. **America Collection reproduction lamps**—Tyndale, by Frederick Cooper (M), 2545 West Diversey Ave., Chicago, IL 60647; (312) 384-0800. *Return of Tapestry:* sofa and drapery fabric, Caravan from Quadrille. Footstool from Shoal Creek, P.O. Box 752, 1016 Gainee Ave., Anniston, AL 36202.

●*Page 34—Sophisticated Lady:* **The Fall Antiques Show,** Oct. 22 to 25, Passenger Pier 92, The Hudson River and W. 52nd St., New York 10019. *Three-Part Harmony:* **Manifesto,** 200 W. Superior St., Chicago, IL 60610.



HB MARKETPLACE

●*Page 38:* **1. Solid mahogany bracket with brass acorn finial #1-310,** $134; **2. solid pine bracket with brass acorn finial #1-311P,** $144; and **3. solid mahogany bracket/shelf #1-311M,** $163, all reproductions made in Pennsylvania; call or write for nearest store—R.G. Schnoor, Inc. (T), 225 Fifth Ave., New York 10010. **4. Hand-carved distressed solid-walnut bracket #414,** made in Spain, $180; write for nearest retail store—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **5. Miradouro white ceramic baroque corbel #LV2,** also in terra-cotta—Country Floors Inc. (T,R), 300 E. 61st St., New York 10021. **6. Painted ecru bracket with gold trim,** also in black, red, green, $135; **Davenport tea cup and saucer, c. 1830,** $250; **wood balustraded flower holder with glass insert,** $125—Charlotte Moss & Co., Ltd. (T,R), 131 E. 70th St., New York 10021. **7. Hand-painted green brackets with tortoise finish and gold trim,** also in red and brown tortoise finishes, solid black, ecru and coromandel with gold trim, 9 by 12¼ by 7¼ inches deep, $150; 7½ by 10¼ by 6 inches deep, $140; **8. drapery plaster bracket with painted pink marble finish,** $110—Ad Lib (R), 517 E. Paces Ferry Rd. NE, Atlanta, GA 30305. **9. Shell sconces #SC103 with coral painted marble finish,** 11 by 9 inches, $120 each; **10. shelf in coral painted marble finish** follows curves of sconces, 36 by 8 inches wide; write for nearest store—Ercole Inc. (M), 186 E. Second St., New York 10009; Flatiron (R), 100 Fifth Ave., New York 10011; The Winthrop Collection (R), 501 Lexington Ave., New York 10017. **"Waltz" wallpaper #551373,** peach, vertical repeat 18 inches, 27 inches wide, washable, strippable, prepasted, pretrimmed, vinyl-coated, A View from the Veranda collection, $19.99 per roll; call for nearest store: (800) 523-1200—Waverly, a division of F. Schumacher (M). **18th-c. Danish chairs**—Florence de Dampierre Ltd. (T,R), 16 E. 78th St., New York 10021. **Pair of antique porcelain Staffordshire spaniels,** $1,000—Kentshire Galleries Ltd. (T,R), 37 E. 12th St., New York 10003. **Antique plates**—Bardith Ltd. (T,R), 901 Madison Ave., New York 10021.

●*Page 39:* **11. Adams Bracket #615,** 11½ by 13 by 8½ inches deep, pine finish, $68.95 each ppd., $121.95 per pair, ppd.; **12. acanthus pilaster plaque #112,** 7 by 8 by 3 inches deep, pine finish, also in white, $26.25 ppd; **13. Julia's bracket #647A.** 9¼ by 7½ by 4 inches deep, $27.25 each ppd., $48.95 per pair ppd.; **#647B,** 13 by

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inches high, $139.50, mail-order catalog—Charles Keath, Ltd. (MO), 1265 Oakbrook Drive, Norcross, GA 30093, (800) 241-1122; Georgia residents, please call collect, (404) 449-3100. **18. Gibson bracket #452A,** small, 11 by 11 by 4¼ inches deep, $40; #452, 16 by 13 by 7 inches deep, $50; **19. pilaster with garland #111,** 12 by 18 by 5 inches deep, $60; **20. Liberty head bracket #160,** 11 by 9 by 9 inches deep, $40; **21. small cox bracket with oak leaf #341,** 8 by 6½ by 4 inches deep, $20; **22. Fleur-de-lis #337,** 7 by 6 by 3½ inches deep, $15; **23. cherub bracket #591,** 8 by 9 by 5½ inches deep, $30; all handcast in plaster composition, some available in cement for outdoor use, write for nearest store—House Parts Inc. (M), 479 Whitehall St., Atlanta, GA 30303. **24. Medium classic sconce #SC101,** 17½ by 7½ inches, painted rose-marble finish, $190, also in white and painted stone finishes; **25. pair of small classic sconces #SC102,** 11½ by 10½ inches, painted white-marble finish, $120 each, also in white and painted stone finishes; **shelf #102,** 36 by 7 inches, painted white-marble finish, $190; **26. miniature sconce #SCM,** 3½ by 3 inches, white, $15, also in painted marble and painted stone finishes; **27. extra-large sconce #SC100,** 20 by 14 inches, ivory marble finish, $270, also in white and painted stone finishes; all reinforced plaster—Ercole Inc. (M), 186 E. Second St., New York 10009; Flatiron (R), 100 Fifth Ave., New York 10011; The Winthrop Collection (R), 501 Lexington Ave., New York 10017. **28. Acanthus scroll bracket #315,** 13 by 5¼ by 5 inches deep, $42 each, $75 per pair; **29. beaded curve bracket #303,** 9½ by 5¼ by 5¼ inches deep, $30 each, $50 per pair; **30. French bracket #302,** 11 by 3¼ by 3¼ inches deep, $25 each, $40 per pair; **31. Greek Revival bracket #304-A,** 12¼ by 5 by 4½ inches deep, $40 each, $70 per pair, all cast plaster, mail-order catalog, $3—Architectural Sculpture Ltd. (R,T,MO), 242 Lafayette St., New York 10012. **Wall painted** by Sara Nesbitt, all types of painted finishes and custom murals available—Sara Nesbitt Design, 122 Garden St., Hoboken, NJ 07030; (201) 792-3127. **Antique Aubusson rug,** 7 feet 5 by 6 feet, $30,000—F.J. Hakimian Inc. (R,T), 136 E. 57th St., Suite 201, New York 10022. **Rust clay column,** $750, 16 colors, custom colors and sizes also available, suitable for outdoor use—Ceramique Francois (T), 107 Greene St., New York 10012; 160 Commonwealth Ave., Boston, MA 02116. **Antique painted wood column**—Lost City Arts (R), 339 Bleecker St., New York 10014. **Small antique leather-bound books**—J.N. Bartfield Books (R), 30 W. 57th St., New York 10019. **Ceramic vase hand-painted in liquid 24K gold,** $110—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Brass candleholders,** $180 per pair—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Antique wood fragment with gilt finish**—Beneduce & Lozell (R), 388 Bleecker St., New York 10014. **White four-column pedestal #P5,** 16½ by 8 inches, $100, also available in stone finishes; **white fluted pedestal #P600,** 5 feet high, $650; **white pencil cup #CPS1,** $20; **white architectural fragment #SR1,** $30; all reinforced plaster—Ercole Inc. (M), 186 E. 2nd St., New York

(Continued on page 162)



10 by 5½ inches deep, $37.75 each ppd., $64.50 per pair ppd.; **14. Large Stephen's bracket #660B,** 17 by 10¼ by 9 inches deep, pine finish, $69 each ppd., $126.50 per pair ppd.; **15. acanthus leaf bracket #634,** 10 by 9 by 6 inches deep, pine finish, $27.95 each ppd., $50.50 per pair ppd., mail-order catalog—Ballard Designs (MO), 2148-J Hills Ave., Atlanta, GA 30318. **16. Gilt brackets #3133,** one of a pair, 9 by 5 inches deep at center, pressed wood with gold leaf finish, $50.75 ppd; **17. carved pickled pine wall bracket #3144** from Italy, 7 by 11¼ by 14½

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PRODUCT INFORMATION

Continued from page 161

10009; Flatiron (R), 100 Fifth Ave., New York 10011; The Winthrop Collection (R), 501 Lexington Ave., New York 10017.

WINNING STYLE
Show House Contest Rules
To enter our "Top Decorator Show House Rooms" competition, you must be an interior designer with a room designed specifically for a show house. The deadline for entries is May 1, 1988. Please send color snapshots of the room (nonprofessional photographs are suitable) to House Beautiful's Decorating Department, Suite 2925, 1700 Broadway, New York, NY 10019. Please label each photo with your name and the name of the show house. It is imperative that we receive the photographs as soon as possible so that our editors can have time before the show house closes to have selected rooms professionally photographed. If we photograph your room, it will then officially be entered into the contest that will be judged in mid-May 1988. The winning rooms will be published in a fall 1988 issue.

●*Pages 92 and 93: Designer:* George Constant, George Constant Inc., 425 E. 63rd St., New York 10021. Floors scraped, bleached, stained and colored—New Wood Company (T,R), 205 W. 88th St., New York 10024. **Gunmetal and brass lamps, steel and brass Directoire bed #SM26, steel and brass floor lamp**—Paul M. Jones (T), 979 Third Ave., New York 10022. **Lampshade** on floor lamp—Ruth Viton (T), 160 E. 56th St., New York 10022. **Linen bedcover fabric #HA1465,** 2-inch black linen stripe on pillows and chairs—Alan Campbell (T), 979 Third Ave., New York 10022. **Sheer cotton fabric #99402** for balloon shades; **fabric #117002** on screens, 55 percent cotton/45 percent viscose; **black fabric #83302** on bench, 100 percent cotton—Quadrille (T), 979 Third Ave., New York 10022. **Draperies, pillows, bedcovers**—Designway Workroom (T), 27 E. 21st St., New York 10010. **Screen construction**—Neo Construction (T), 109 MacDougal St., New York 10012. **President M table #950 with glass top; Richard III #1066 black lounge chairs**—ICF (T), 305 E. 63rd St., New York 10021; 3020 Thompson Ave., Long Island City, NY 11101. **Desk armchair, Empire bench, 19th-c. bronze head on black stand**—Malmaison Antiques (R,T), 29 E. 10th St., New York 10003. **Upholstery on chairs**—Starlight Upholstery (T), 30 Irving Pl., New York 10003. **Black pedestal, black round Bouillotte table, antique mahogany clock on mantel**—Phillipe Farley (T,R), 157 E. 54th St., New York 10021. **Stereo system** comprising preamp and power amp by Roland Research, FM tuner by Magnum-Dynalab, loudspeakers by Wilson Audio Specialties—Kevin Chang of Linear Design Assoc. (T), 470 W. 24th St., Suite 18D, New York 10011. **Halogen Abolla lights** suspended between floor and ceiling—MSK Illuminations (R), 969 Third Ave., New York 10022. **Fruitwood side chair, Breche d'Alepe obelisks**—James Grafstein (T), 236 E. 60th St., New York 10021. **Small bouillotte lamp, small Louis XVI urns on mantel**—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Terra-cotta bust** on round table—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Needlepoint rug** under black lounge chairs—Dildarian (R), 595 Madison Ave., New York 10022. **Oil painting by Harold British**—Pannonia Galleries (R,T), 1043 Madison Ave., New York 10021. **Chrome magnifier #86M65814, black snake telephone table, large phonebook on desk, large black ashtray, lucite desk pad**—Karl Springer Ltd. (T), 306 E. 61st St., New York 10021. **Telephone**—Phone City (R), 126 E. 57th St., New York 10038. **Stool** with books—Urs Christen Antiques (R), 36 E. 12th St., New York 10003. **Desk clock, pencil set**—Lazy Susan (R), 1049 Third Ave., New York 10021. **Bronze Egyptian figures**—New Par Antiques (T,R), 1093 Second Ave., New York 10022. Room painted by Joseph Sacks (T,R), 18-40 211th St., Bayside, New York 11360. **Decorative painting**—Francis Szczesny (T), Lenox Hill Station, PO Box 816, New York 10021, (212) 517-5818. **Steeple rug, spheres on stands, private collection: Albert Slinkard**—Shep Miller (R), Main St. and Jobs Lane, Southampton, NY 11968. ●*Page 94: Designer:* Marilyn Kelley, Elwyn Colby Textiles, Lexington, Impressions, 1847 Lombard Ave., Be-

thesda, MD 20814. **Pickled-wood chairs #5947/2** carved to look like bark with cane backs; **pickled-wood settee** carved to look like bark—IPF International (M), 11–13 Maryland Ave., Patterson, NJ 07533. **Rayon/cotton fabric #7232/3** on chairs—Bassett/McNab (M), 1032 Arch St., Philadelphia, PA 19107. **Bangor fabric #4176** on settee, 100 percent cotton—Manuel Canovas (T), 979 Third Ave., New York 10022. **Tradewind, Ivory Coast pillow fabric #7423/01**—Jack Lenor Larsen (T), 41 E. 11th St., New York 10003. **Custom-designed pedestal**—Enterprise Woodcraft (T), 2412 Linden Lane, Silver Spring, MD 20910. **Pedestal painted in *faux*-finish**—Paul Erlenborn (T,R), 3323 Slade Run Dr., Falls Church, VA 22042. **Douppioni silk #1837/031** for draperies—Westgate Co. (M), 1000 Fountain Parkway, Grand Prairie, TX 75050. **Draperies**—Sublet Drapery (T), 2520 Shirlington Rd., Arlington, VA 22206. **Urns**—Platt Collections (T), 1630 Trinity St., Los Angeles, CA 90015. Floor sanding, bleaching, pickling—Richard Sexton (T,R), 8225 Brockbridge Rd., Laurel, MD 20707. **Antique gilt brackets**—Mark Weston Antiques (R), 1208 31st St. NW, Washington, DC 20007. **Antique putti bracket**—Meredith Galleries Inc. (R), 210 E. 58th St., New York, NY 10022. **Custom-made chandelier**—Hart Associates (T), McDonald Ave., Ruston, LA 71270. **Woven Jacquard #37330 fabric,** shell, for table undercloth—Payne Fabrics (M), PO Box 983, Dayton, OH 45401. **White linen tablecloth**—Martin's of Georgetown (R), 1304 Wisconsin Ave., Washington, DC 20007. **Glazed walls**—Brilliant Images (R,T), 3604 Bel Pre Rd., Silver Spring, MD 20906. **Plants and flowers**—Flowers & Fancies (R), Stevenson Road at Hillside, Stevenson, MD 21153. **Antique celadon flower container**—Trocadero Antiques (R), Dupont Circle, Washington, DC 20036. **Antique brass champagne bucket**—T. Hunkins (R), 1668 Wisconsin Ave., Washington, DC 20007. China, flatware, crystal, private collection.

●*Page 95: Designer:* Agnes Bourne, Agnes Bourne Inc., 2266 Union St., San Francisco, CA 94123. *Contractor:* Saarman Construction Ltd. (R,T), 1691 18th Ave., San Francisco, CA 94122. **Painted finishes on walls**—Shelley Masters Studio (T,R), 412 Arkansas, San Francisco, CA 94107. **Cabinets refaced**—The Refacers (T,R), 1115 Landini Lane, Concord, CA 94520. **Antique French pavers** on floor—La France Imports (T), 200 Kansas, San Francisco, CA 94103. **Ceiling lights designed by Agnes Bourne**—Phoenix Day (M), 51 Washburn, San Francisco, CA 94103. **Oven #E-IICMT21, trash compactor #E-IITMC28,** Europa II Collection—Thermador (M), 5110 District Blvd., Los Angeles, CA 90040; California Builder Distributors (T), 839 Rincon Ave., Livermore, CA 94550. **Sub-Zero refrigerator/freezer #550**—Gene Schick Co. (T), 1355 Lowrie Ave., South San Francisco, CA 94080. **Plumbing fixtures**—P.E. O'Hair (T,R), 945 Bryant, San Francisco, CA 94103. **Electrical work**—Fennell Electric (T,R), 1401 San Bruno Ave., San Francisco, CA 94110. **Tile set**—Jan Kita (R,T), PO Box 170640, San Francisco, CA 94117. **Giacometti-inspired table bases and stool designed and made by John O'Hare**—John O'Hare (T,R), PO Box 480, Occidental, CA 95465. **Plants**—Living Green (T,R), 3 Henry Adams, San Francisco, CA 94103. **Three earthenware jars with stands, copper coffee holder, birdcage, coffee grinder, pie holder**—Saint Germaine Antiques (T), 297 Kansas, San Francisco, CA 94103. **Wolfe range**—Economy Restaurant Fixtures (T,R), 1315 Howard, San Francisco, CA 94103.

●*Pages 96 and 97: Designer:* Mario Buatta, 120 E. 80th St., New York 10028. **Campanula chintz #66420.01** on sofa, 100 percent cotton; **Trianon silk stripe curtain fabric #190620.00,** 59 percent viscose, 41 percent silk; **lavender fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **18th-c. needlepoint rug, 19th-c. needlepoint pillows**—Coury Rugs (T,R), 515 Madison Ave., New York 10021. **Mirror over fireplace, large porcelain tea jar, gilt stand**—Kentshire Galleries (T,R), 37 E. 12th St., New York 10003. **Topiaries and flowers**—Helena Lehane, (212) 888-7763. **Candelabra**—H.M. Luther (T,R), 61 E. 11th St., New York 10003. **Plates**—Bardith Ltd. (T,R), 901 Madison Ave., New York 10021. **Small oval silk and wool needlework on wall**—Bardith I (T,R), 1015 Madison Ave., New York 10021. **Black lacquered coffee table**—Philippe Farley Inc. (T,R), 157 E. 64th St., New York 10021. **Gilt chair with green fabric**—Florian Papp (T,R), 962 Madison Ave., New York 10021. **Reproduction 18th-c. gilt table with glass top**—Trevor Potts (R), 1011 Lexington Ave., New York 10021. **Rectangular drawing** on shelf—Didier Aaron (T,R), 32 E. 67th St., New York 10021. **Miscellaneous items**—John Rosselli, Ltd. (T), 225 E. 72nd St., New York 10021. **Late-18th-c. tole hollyhocks** in urns on mantel—Linda Horn (R,T), 1015 Madison Ave., New York 10021. **Small rectangular silk and wool needlework** on wall—Fortuny (R,T), 509 Madison Ave., New York 10022.

●*Page 98 (top): Designer:* Diane Kovacs, Diane Kovacs Interior Design, 153 Main St., Roslyn, NY 11576. **Blue and white plaid #472** on pillows, Ralph Lauren Collection; **Picket Stripe wallpaper #MPC300,** $25.50 per roll; **Drapery fabric #RLFY 468,** Ralph Lauren Collection, $30 per yard; **sofa fabric #RLFY 841,** Ralph Lauren Collection, $30 per yard—Motif Designs (T), 20 Jones St., New Rochelle, NY 10801; Sonia's Place (T), 979 Third Ave., New York 10022. **Wallpaper border #13322,** $7.50 per yard—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Tea Towel Plaid fabric #35210** on dark blue pillows—China Seas (T), 979 Third Ave., New York 10022. **Sofas #RL-82** by Ralph Lauren—O-Asian Designs (M), 3250 O'Asian Way, Charleston, SC 29418. **Armchair #HL-82**—Old Hickory Furniture Co. Inc. (M), 403 South Noble St., Shelbyville, IN 46176. **Wainscott rag rug #11,** blue, tan, plain—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **Lamps**—Auer-Smith Interiors (R,T), 375 N. Highway, Southampton, NY 11968. **Temlite Loomwood window shade**—Aeroshade Inc. (M), PO Box 559, Waukesha, WI 53186. **Dollhouse**—Eggs & Tricity Inc (T), 979 Third Ave., New York 10022. **Stenciled floor**—Rinder's New York Flooring (T), 979 Third Ave., New York 10022. **Pine mirror, pine corner hutch and coffee table**—Balasses House Antiques (T), PO Box 711, Amagansett, NY 11930. **Blue and white porcelain plate** on mantel, **assorted blue and white porcelain** in hutch—Charlene Gallery (R,T), 1431 Old Northern Blvd., Roslyn, NY 11576. **Pair of blue and white Chinese urns, antique French wall clock**—Kiki's Karriage (R,T), 16806 Union Turnpike, Flushing, NY 11366. **Blue linen, lace cloth, blue and white tea cups, saucers and dishes by Bill Goldsmith**—Boutique de France (R), 735 Middleneck Road, Great Neck, NY 11020. Deruta (M) 225 Fifth Ave. New York 10010. **Wooden apples**—Giftquarters (R,T), 2063A Merrick Rd., Merrick, NY 11566. **Forced tulips in seed tray**—Sutton Flowers (R), 947 First Ave., New York 10022. **Silk flower arrangement**—Barlyn Design (R,T), 400 Oser Ave., Hauppage, NY 11788. Basket, prints, candlesticks, tea server, quilt from designer's private collection. **Window shade installation**—Bellings & Co. (T), 3190 Park Ave., Oceanside, NY 11572. **Window treatment and pillow fabrication**—D & D Workroom (T), 218 Lakeville Rd., Great Neck, NY 11020. **Painting and paper hanging**—E. Doescher & Co. (T,R), 1057 Second Ave., Franklin Square, NY 11010. **Fabric and carpet protection**—Fiber Seal of Long Island (R), 8 Manetto Hill Rd., Plainview, NY 11803.

Bottom: Designer: Ingrid Goulston, Ingrid Interiors, 177 Tilden Rd., Scituate, MA 02066. **Antique bed, clock, desk, desk chair**—Country Swedish Inc. (R), 35 Post Rd. West, Westport, CT 06880. **All fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Draperies, custom pillows, canopy**—Regins Bibb (T), 2 Roanoke Rd., Wellesley, MA 02181. **Lamps**—City Lights (R), 2226 Massachusetts Ave., Cambridge, MA 02140. **Rug**—Stark Carpet Corp. (T), 420 Boylston St., Boston, MA 02116. **Bed linens**—White by Design (R), 134 Newbury St., Boston, MA 02116. **Plants and flowers**—Plant Interiors South (T), 20 Crescent Ave., Scituate, MA 02066. **Paint**—Hancock Paint (T,R), Route 3A, Cohasset, MA 02055. *Painter:* Anders Hedlund, Scituate, MA 02066. **Wallpaper**—F. Schumacher & Co. (T,R), 939 Third Ave., New York 10022. **Decorative painting**—Inger Ohlsson, 8 Stevens Ln., Cohasset, MA 02055. **Botanicals**—The Print Room (R,T), 95 Elm St., Cohasset, MA 02055. *Art consultant:* Jane Bianchi (R), 17 Briarwood Lane, Scituate, MA 02066. **Carpentry**—Mike Handrahan (R,T), 23 Foley Beach Rd., Hingham, MA 02043. **Protective fabric and carpet treatment**—Fiber-Seal of

books, antique; magnifying glasses, antique early 19th c.; antique Samson armorial vase, two available; French lacquered papier mâché finish cocktail table, English rolled-arm two-cushion sofa; antique needlepoint pillows, antique English carpet balls, antique crystal decanter with red leather coaster; tall armchair, Boussac of France tablecloth, English 19th c. candlesticks, one-of-a-kind mirror imported from Italy, one-of-a-kind hand-made antler chandelier with tassel and custom shades; elk statuette, wooden box with rabbit, antique Marley horse lamp, early 19th c. with custom shades, copper horse engravings with black Regency frames and *faux*-leopard mats, antique Chippendale magazine rack, 19th-c. fireplace tools.

Bottom: Designer: Gerald Tomlin, A.S.I.D., 6148 Crestmont Dr., Dallas, TX 75214. **Chintz #99754-19-0,** 100 percent cotton on wing chair; **fabric #3455-058,** 62 percent cotton, 32 percent Bemberg rayon, 6 percent rayon on sofa and for draperies; **sofa trim #TB1314-Y-10,** 100 percent cotton—Westgate Co. (M), 1000 Fountain Parkway, Grand Prairie, TX 75050. **Philadelphia Main Line sofa, Melissa chair and ottoman**—Gerald Tomlin, 6148 Crestmont Dr., Dallas, TX 75214. ***Faux*-stone painted finishes, plaster work and ivy painting**—Brian Becker (T,R), 3128 Kings Road, Suite 48, Dallas, TX 75219. **Draperies custom-made**—Peg Marshall Drapery Studios (T,R), 3528 Almazan Lane, Dallas TX 75220. **Antique garden seat, antique Sweet Meat container, antique snail figure**—Crandale Galleries (T), 710 Hiline Drive, Dallas, TX 75207. **Canterbury Check fabric #89M224** on chair and ottoman, 87 percent cotton, 13 percent polyester, forest-green and cream—F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Rug**—Continental Importing (T), 51 Bruen St., Newark, NJ 07105. **Canes**—Orion Antiques Importers Inc. (T), 1628 Oak Lawn Ave., Dallas, TX 75207. **Suite of Herrand candlesticks,** Queen Victoria—The Perfect Setting (R), 6726 Snyder Plaza, Dallas, TX 75205. Antique Regency lamp, sculpture in niche, antique bronze lamp, antique book table, chandelier, antique bamboo birdcage, ottoman with antique needlepoint top, antique lamp, cigarette table, designer's private collection. **Lamp wiring**—Ingalls Lamps (T,R), 3000 N. Harwood, Dallas, TX 75201.

●*Page 101: Designer:* Charlotte Moss, Charlotte Moss & Co., Ltd., 131 E. 70th St., New York 10021. **Warwick fabric #4706** on slipcovers and sofa, 100 percent cotton; **Radcliffe #95052** on window seat, 100 percent cotton; **Winslow damask #7940,** red, on chairs and ottoman; **Chinese palms #3405** on balloon shades, 100 percent cotton; **Chevalier stripe fabric #6600-8** on slipper chair, 100 percent cotton—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Slipcovers** on sofa—Richard's Interiors (T,R), 1325 Madison Ave., New York 10028. **Pair of vases, blue and white cachepot**—Lotus Arts Inc. (T,R), 230 Fifth Ave., Gallery 506, New York 10001. **Books**—Three Lives & Co. Ltd. (R), 154 W. 10th St., New York 10014. **Upholstery**—Andrew Camp (T,R), c/o Charlotte Moss & Co., Ltd.,

(Continued on page 164)

SOFT SCRUB CLEANS TOUGH...

Greater Boston Inc. (R,T), One Design Center Place, Boston, MA 02210.

●*Page 99 (top): Designer:* Vivian Irvine, Vivian Irvine Interiors, 251 Park Rd., Burlingame, CA 94010. **Hand-painting** on *faux*-slate floor **by Bluette Meloney**—Bluette Meloney (T), 1835 Capistrano Way, Burlingame, CA 94010. **Wall upholstery**—Roger Louis Meier (T), 385 Eighth St., San Francisco, CA 94103. Custom-designed **French iron beds**—Rokka (M), Redwood City, CA. **Cutwork linen bedcover for canopy dust ruffle and duvet cover**—paper white ltd. (M), PO Box 956, Fairfax, CA 94930. **Custom frames on botanicals**—The Gallery (R), 392 Primrose Rd., Burlingame, CA 94010. **Pewter basket, small pewter vase, pillows on couch, bed linens, hat, frames on table, Redoute botanical reproductions, collector's doll, glass carafe and glass, silver tray, handblown glass bowl with marble eggs**—Melange (R), 341 Primrose Rd., Burlingame, CA 94010. **Flowers**—Turner and Martin (R), 39 15th Ave., San Mateo, CA 94402. **Old iron lamps #CS450**—Jamie Silva (T), Silva Fine Arts, 200 Kansas St., San Francisco, CA 94103; Melange (R), 341 Primrose Rd., Burlingame, CA 94010. **Ralph Lauren mattress ticking** used on walls—Wall-Pride (M), 7050 Valjean Ave., Van Nuys, CA 91406; (800) 221-2820. **White linen fabric** on couch—Henry Calvin (T), 151 Vermont St., San Francisco, CA 94103. **Couch frame, IPF**—William Lewis (T), Number 2 Henry Adams St., San Francisco, CA 94103.

Bottom: Designer: Jack Weyna, JKW-Design Center, 901 North Euclid, Oak Park, IL 60302. **Trompe l'oeil painting, furniture, accessories, design**—Jack Weyna, JKW-Design Center, 901 North Euclid, Oak Park, IL 60302.

●*Page 100 (top): Designer:* Jeffrey B. Haines, President, Butler's of Far Hills Inc., Rte. 202, Far Hills, NJ 07931. **Wooden armchair**—Edward Ferrell Ltd. (T), 2507 Sorrett Dr., High Point, NC 27263. **Fabric** on wooden armchair and tall armchair—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Brass flower container**—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., New York 10010. **Floral arrangements**—Carol Magadini (R), Larkspur & Thyme, RD #1, Far Hills, NJ 07931. **Fabric #M353-2-81** on sofa—Old World Weaver's (T), 979 Third Ave., New York 10022. **Trim on sofa**—Scalamandre (T), 300 Trade Zone Dr., Ronkonkoma, NY 11779. **Black Regency side table**—Kentshire Galleries (R), 37 E. 12th St., New York 10003. **Liqueur glasses**—Waterford (M), 225 Fifth Ave., New York 10016. **Lamp with candles**—Chapman (T,M), 481 W. Main St., Avon, MA 02322. **Drapes by Fritz Behrle**—Butler's of Far Hills Custom Workroom. **Boussac of France #5940-01 drape fabric, flag fabric #32593-2-0**—Clarence House (T), 979 Third Ave., New York 10022. **Tall armchair**—Guy Chaddick (T), 653 S. Clarence St., Los Angeles, CA 90023. **Les Daniers carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Wood graining and wall glazing by Martin Mueller**—Butler's of Far Hills Custom Workroom. **Regency rosewood bookcase**—Smith & Watson (T), 305 E. 63rd St., New York 10021. **Armchair** next to magazine rack—Edward Ferrel Ltd. (T), 2507 Sorrett Dr., High Point, NC 27263. **All fabrics and most furniture and accessories** available at Butler's of Far Hills Inc., Rte. 202, Far Hills, NJ 07931: wooden armchair, 18th-c. silver table, all

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PRODUCT INFORMATION

Continued from page 163

131 E. 70th St., New York 10021. **Walls stippled and glazed**—Craig Tillman (R,T), 447 Williams Rd., Wynnewood, PA 19096. **Balloon shades**—Exquisite Drapery Co. (T,R), 1381 E. 13th St., Brooklyn, NY 11230. **New pillows on sofa and window seat**—Pillow Works (T), 69 Birchwood Park Dr., Syosset, NY 11791. **Flowers**—Twigs (R), 399 Bleecker St., New York 10014. **Candelabra, picture frames, silver tea set, antique pillows, crystal glasses, balustraded vase, decanter**—Charlotte Moss & Co., Ltd. (T,R), 131 E. 70th St., New York 10021. **Antique tea caddies**—C.M. Leonard Antiques (R,T), 1577 York Ave., New York 10028. **Fiber seal**—Fiber Seal of New Jersey (T,R), 10-27 46th St., Long Island City, NY 11101.

CREAM OF THE WALLPAPER CROP

●*Page 102:* **Wallpaper collages**—Sara Nesbitt (T,R), 122 Garden St., Hoboken, NJ 07030; (201) 792-3127. **Kids Stripe #686-97353,** urn; **Firefly #686-97381,** table skirt, More Kids/Kids Borders by Gear, trimmed width 20½ inches, 5½ yards per roll, red/white, scrubbable, pastable, strippable, at major home decorating stores—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Orchestra #MOR-510,** black and white, table linen, 27 inches wide, 27 inches pattern repeat, 5 yards per roll, $21/roll, reverse coordinating fabric #MOR-910F, one roll, approximately 30 to 33 square feet, other colors—Marimekko (R,MO), 7 W. 56th St., New York 10019, (212) 581-9616. **Côte D'Azur #CDA 63-W,** background, pretrimmed width 28 inches, repeat 18 inches, 5 yards per roll; coordinating fabric #CDA 963-F, call for nearest store—Victoria Morland for Raintree Designs (M), (213) 417-5994. **Governor's Choice #551411,** flowers, Wedgwood, vertical repeat 27 inches, trimmed width 27 inches, washable, strippable, prepasted, pretrimmed, vinyl-coated, call for nearest store—Waverly (M), (800) 523-1200. **Lyme Regis #K2,** striped dressing table box, cowslip, #493522, 21 inches wide, 11 yards per roll, all $23.50/roll, semi-matte finish, vinyl, scrubbable; **Trompe #F762,** screen border, color rose/white, #377066, 2½ inches wide, 2 rolls per pack, $9/pack, 11 yards per roll, also burgundy/sand, aquamarine/white, apricot/white, sage/cream, plum/cream, catalog, $2; at Laura Ashley stores throughout the country—Laura Ashley (R,MO), (800) 223-6917. **Sarabande #CH1142,** blue and white crisscross wallpaper, 27 inches wide, 5½ yards per roll; **Bagatelle #CH1132,** wainscoting, 27 inches wide, 5.3 yards per roll, both $17.95/roll, from Classic Home collection, at major home decorating stores—Beachwood (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Fontainebleu NEC165,** screen, 47¼-inch repeat, 27 inches wide, 5 yards per roll, $61/roll, coordinating fabrics; **Granito NEC285,** 27 inches wide, 5 yards per roll, $45/roll, both from Neo Classic by the Artists of Gear, Inc., at major home decorating stores—Signature Group (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Dressing table mirror**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Needlepoint rug**—Kamdin Designs (T,R), 791 Lexington Ave., New York 10021.

●*Pages 104 and 105:* **Rochambeau Border #40-0655-4,** border near ceiling, The Golden Age of Williamsburg® Collection by Katzenbach & Warren, through fine decorating centers and Williamsburg® shops across the US, call for nearest shop, $5.50 per yd.—Williamsburg Shops, (800) 446-9240; (804) 220-7463 in Virginia. **Sandringham #CR132** wallpaper, gray and white stripe, 27.7 square feet per roll, $12.99/roll; **Bath Border #CRB-21,** chair border, 3⅞ inches wide, 15 feet per spool, $11.99/spool, both from The Wall-Tex Cottage & Castle Collection, write for nearest store—Columbus Coated Fabrics (M), 1280 North Grant Ave., Columbus, OH 43216. **Phelps Ashlar #839-T-6756,** wainscoting, 28 inches wide, 5 yards per roll, $14.95/roll, Historic Homes of America collection by Thibaut, at major home decorating stores. **Plan #MPN-508,** floor, gray/white, 27 inches wide, repeat 16 inches, 5 yards per roll, $30/roll, approximately 30-33 square feet per roll, also blue/white and beige/white—Marimekko (R,MO), 7 W. 56th St., New York 10019. **Capitello #NEC314,** column base and capital; base: 18 inches by 10¼ inches high; capital: 18 by 17 inches high, $41/set; **Colonna #NEC293,** column middle, 12¼ inches wide, $21/yard; **Roma border #NEC253,** curtain, $21/yard, 14 inches high, all Neo Classic by the Artists of Gear, Inc., at major home decorating stores—Signature Group (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Granite #686-MM-1036,** window, 27 inches wide, 5.3 yards per roll, $27.95/roll, Marco & Micio collection; **Savoy #686-5112,** pillow on chair, 6-inch repeat, 27 inches wide, 5.3 yards per roll, $22.95/roll, Clarence House III, Jubilee Ed., both at major home decorating stores—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Cirque #F782,** obelisks, light rose/white #371535, vinyl, 21 inches wide, 11 yards per roll, $23.50/roll, catalog, $2, at Laura Ashley stores throughout the country—Laura Ashley (R,MO), (800) 223-6917. **Slipper chair**—Charlotte Moss & Co., Ltd. (R,T), 131 E. 70th St., New York 10021. **Green urns**—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Porcelain bowl with fruit made by Barbara Cahn** from colored clays—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Medium classic sconces #SC101,** 17½ by 7½ inches, hand-painted rose-marble finish, also white and painted stone finishes, write for nearest store—Ercole Inc. (M), 186 E. Second St., New York 10009; Flatiron (R), 100 Fifth Ave., New York 10011; The Winthrop Collection (R), 501 Lexington Ave., New York 10017.

●*Page 106, top:* **Sette #NEC173,** wallpaper on upper



wall, 27 inches wide, 26¼-inch repeat, 5 yards per roll, $43/roll, Neo Classic by the Artists of Gear, Inc., at major home decorating stores—Signature Group (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Shoreline #F841,** border, color #472072, sapphire/white, 2¼ inches wide, 11 yards per roll, 2 rolls per pack, $9/pack; **Cirque #F782,** pillows, color #371535, rose/white, 21 inches wide, 11 yards per roll, $23.50/roll, both at Laura Ashley stores across the country, catalog, $2—Laura Ashley (R,MO), (800) 223-6917. **Granite #686-MM1032,** wallpaper below border, 27 inches wide, 5.3 yards per roll, $27.95/roll, Marco & Micio collection; **Fairlawn #14141,** headboard, 27 inches wide, 16-foot roll, $23.99/roll, Victoria & Albert Young Royals Ed.; **Sinbad #686-51125,** neck roll, 27-inch wide, repeat, 24 inches, 5.3 yards per roll, $26.95/roll, Clarence House III Jubilee Ed.; **Plisse #686-51102,** sheet, 27 inches wide, 13½ inches repeat, 5.3 yards per roll, $23.95/roll, Clarence House III, Jubilee Ed.; at major home decorating stores—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Stafford Leaf #DFL-8153,** middle pillows, 27 inches wide, 5.3 yards per roll, $28/roll from DuFour Ltd.-Bristol Hall—Sterling Prints (M), 23645 Mercantile Road, Cleveland, OH 44122. **Regence #40-0635-0,** bedside table, 27 inches wide, 5 yards per roll, $22/roll, The Golden Age of Williamsburg® Collection by Katzenbach & Warren, through fine decorating centers and Williamsburg® shops across the US, call for nearest store—Williamsburg Shops, (800) 446-9240, (804) 220-7463 in Virginia. **Mans,** book, 20¼ by 32¼ inches long per roll, $7/roll, bright blue—IKEA Pennsylvania Inc. (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462; IKEA Virginia Inc. (R), Potomac Mills Mall, Woodbridge, VA 22192. **Quilt**—The Gazebo (R), 660 Madison Ave., New York 10022; (212) 832-7077. **Green telephone**—Limited Editions (T,R), 253 E. 72nd St., New York 10021.

Bottom: **Kaunis #MKS-574,** curtain, pastel, 27 inches wide, 13½-inch repeat, 5 yards per roll, $33/roll, coordinating fabric #MKS-974F, other colors—Marimekko (R,MO), 7 W. 56th St., New York 10019; (212) 501-9616. **Picket #MPC-308,** vase, gray, 27-inch random repeat, 5 yards per roll, $24/roll, yellow, pink, blue, gray, beige; coordinating fabric #MPC-908F; **Kivinen #MKV-524,** round pillow, pastel stripe, 27 inches wide, random repeat, 5 yards per roll, $33/roll, other colors, coordinating fabric #MKV-974F, 30-33 square feet per roll—Marimekko (R,MO), 7 W. 56th St., New York 10019. **Deck Chair Stripe #DCS-73-W** by Victoria Morland for Raintree Designs, shade, in sunflower, 28 inches wide pretrimmed, 5 yards per roll, $20.95/roll, coordinating fabric #973-F, call for nearest store—Raintree Designs (M), (212) 477-8594. **Spring Garden #551214,** sofa, opal, 20½ wide, 20½ inches repeat, 5.5 yards per roll; **Crystal Palace #551224,** square pillows, opal, 20½ inches wide, vertical repeat, 5.5 yards per roll, both $18/roll, available in other colors, from Flower Show collection, call for nearest store—Waverly (M), (800) 523-1200. **Lyme Regis #4K2,** side table, cowslip, **#3522,** 21 inches wide, 11 yards per roll, vinyl, scrubbable, semi-matte finish; $23.50/roll; **Trompe #F762,** picture frames, rose/white, #377066, 2¼ inches wide, 11 yards per roll, two rolls per pack, $9/pack, also burgundy/sand, aquamarine/white, apricot/white, sage/cream, plum/cream, catalog, $2, at Laura Ashley stores throughout the country—Laura Ashley (R,MO), (800) 223-6917. **Dot-to-Dot #686-97343,** wallpaper, 20½ inches wide, 5½ yards per roll, blue, $13.95/roll; More Kids/Kids Borders by Gear, at major home decorating stores—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Venezia #NEC 191,** floor, 27 inches wide, 33¼-inch repeat, 5 yards per roll, Neo Classic by the Artists of Gear, Inc., $75/roll, at major decorating stores—Signature Group (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Antique prints**—Ursus Prints (R), 39 E. 78th St., New York 10021; (212) 772-8787. **Table**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128.

●*Page 107:* **Cerise #551470,** wallpaper, 27 inches wide, 19-inch repeat, 4.5 yards per roll, 30.38 square feet per roll, cherry, vinyl-coated, prepasted, pretrimmed, $19/roll; **Cerise Border #551480,** 5 yards per spool, $14/spool, both View from the Veranda collection, other colors, call for nearest store—Waverly (M), (800) 523-1200. **Ambersham Arms #AA-802-W,** wallpaper below border, Brittannia (blue), $21/roll, The Tilling Collection; **Saint-Tropez #STZ-162-W** vase, by Victoria Morland for Raintree Designs, both 28 inches wide, 5 yards per roll, $20.95/roll, call for nearest store—Raintree Designs (M), (212) 477-8594. **Dishtowel #KAB161W,** tablecloth, 27 inches wide, 5 yards per roll, $19.95/roll, Kitchen & Bath book, write for nearest store—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. **Picket #MPC-303,** teapot, 27 inches wide, random repeat, 5 yards per roll, $24/roll, also in pink/white, blue/white, gray/white, beige/white, white/white, celadon/white, coordinating fabric #MPC-903F—Marimekko (R,MO), 7 W. 56th St., New York 10019. **Firefly #686-97382,** chair, $15/roll, 20½ inches wide, 5½ yards per roll, More Kids/Kids Borders by Gear; **Granite #686-MM-1033,** pink floor tile, 27 inches wide, 5.3 yards per roll, $27.95/roll, Marco & Micio collection, at major home decorating stores—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **#LL-151-A,** blue floor tile, check, prepasted vinyl, 4.5 yards per roll, 27 inches wide, $17.95/roll, Linen Looks collection, at major home decorating stores—The New Classics Inc. (M), 2113 49th St., N. Bergen, NJ 07047. **Cirque #F782,** curtain, color #371529, cowslip, vinyl, 21 inches wide, 11 yards per roll, $23.50/roll, catalog, $2—Laura Ashley (R,MO), (800) 223-6917. **Stafford Leaf #DFL-8153,** mugs, 27 inches wide, 5.3 yards per roll, $28/roll, DuFour Ltd.-Bristol Hall, at major home decorating stores—Sterling Prints (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Plates on rack** *(left to right),* **Waves F993,** color #486066 rose/white, 21 inches wide, 11 yards per roll, $23.50/roll, vinyl, catalog, $2—Laura Ashley (R,MO), (800) 223-6917. **Spring Bouquet #686-99552,** 20½ inches wide, 5.5 yards per roll, $15.99/roll, New Country Gear "American Botanicals," at major home decorating stores—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Granito #NEC285,** 27 inches wide, 5 yards per roll, $23/roll, Neo Classic by the Artists of Gear, Inc.—Signature Group (M), 23645 Mercantile Rd.,

(Continued on page 186)

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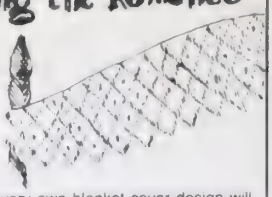
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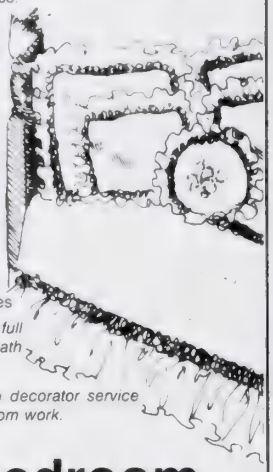
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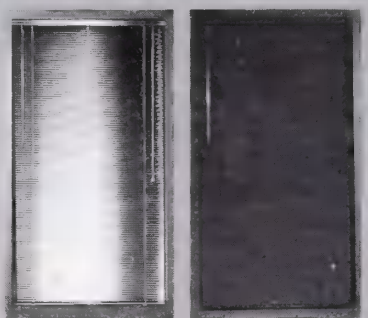
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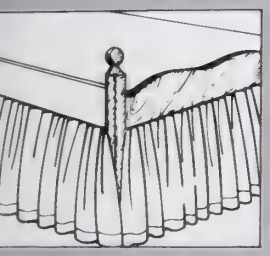
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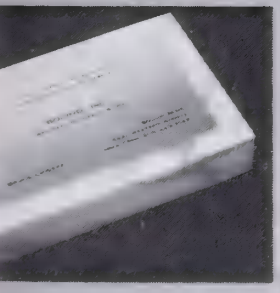
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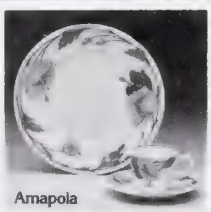
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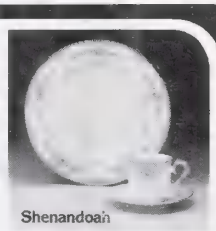
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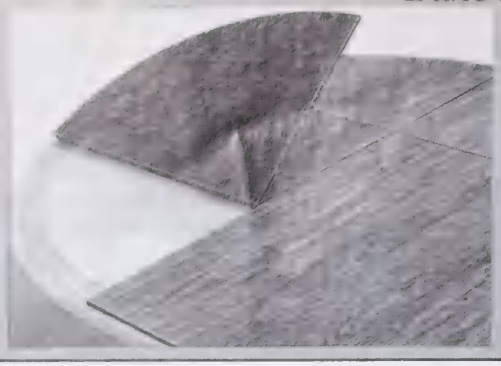
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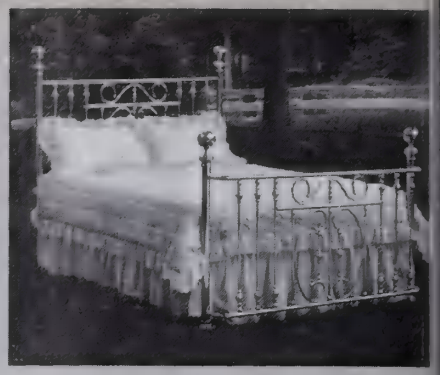
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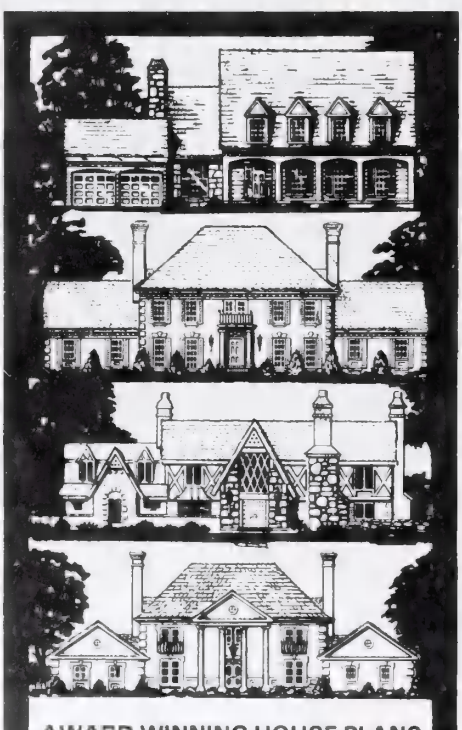
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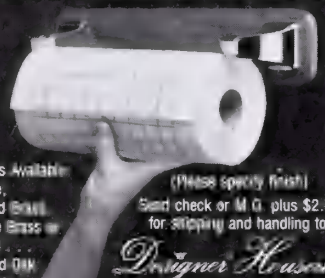


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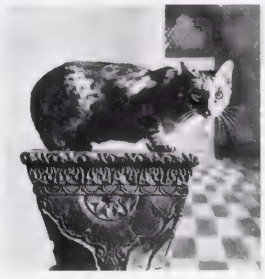
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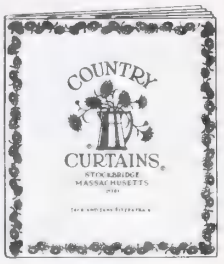
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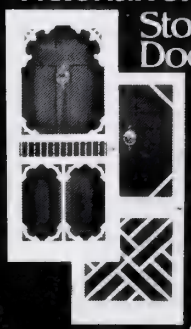
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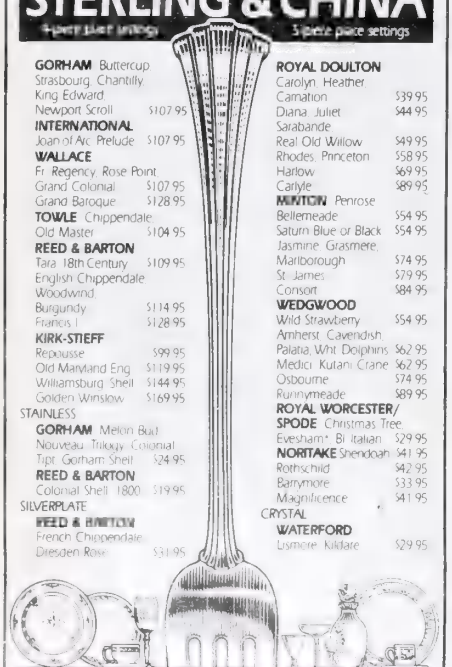
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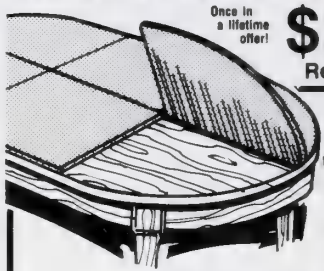
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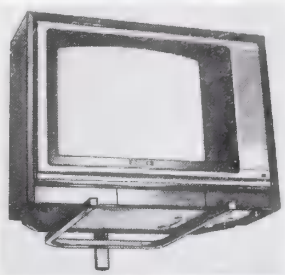


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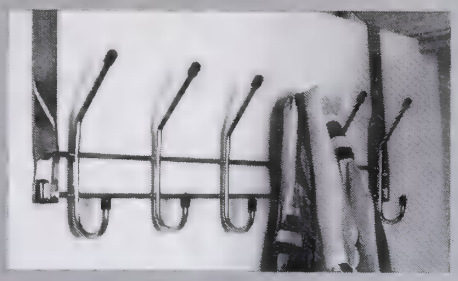
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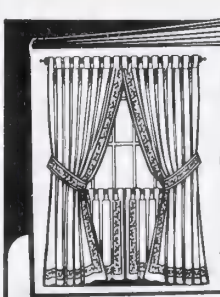
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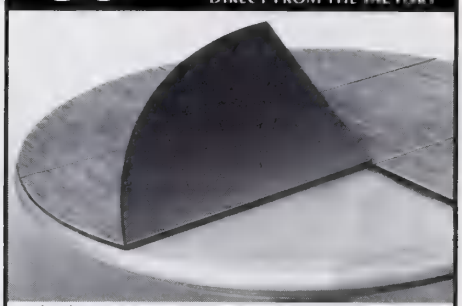


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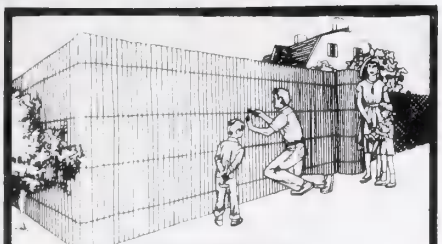
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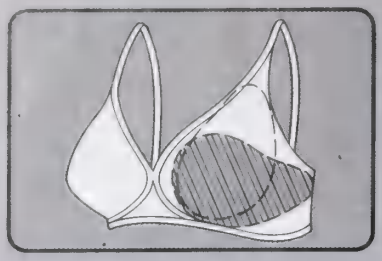
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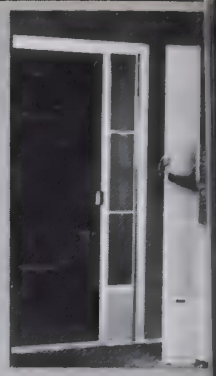


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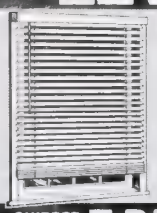
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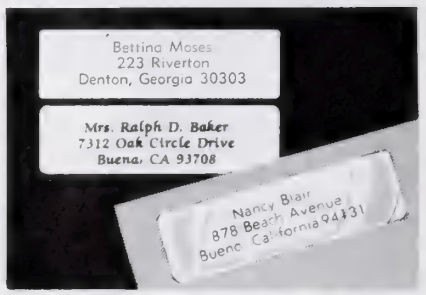
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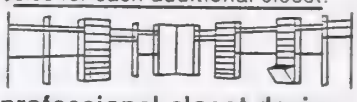
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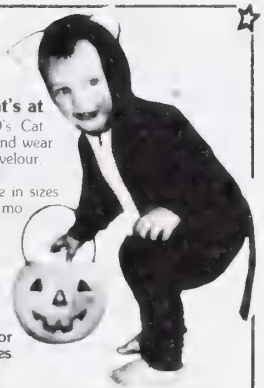
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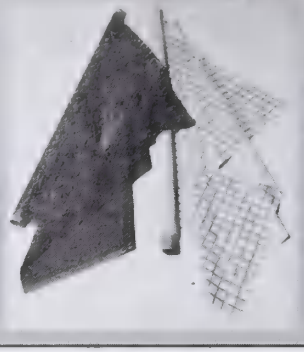
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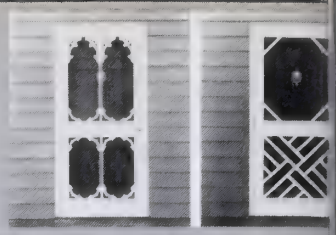
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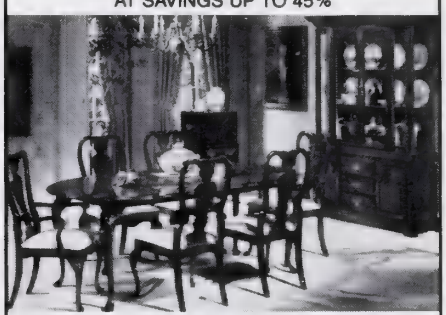
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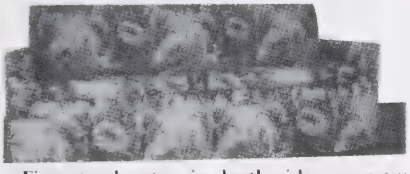


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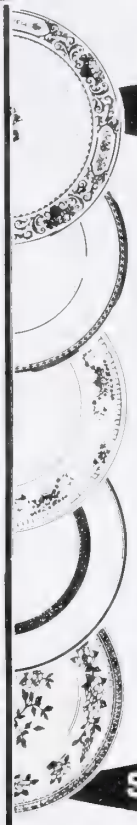
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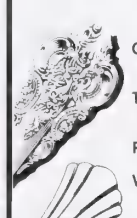
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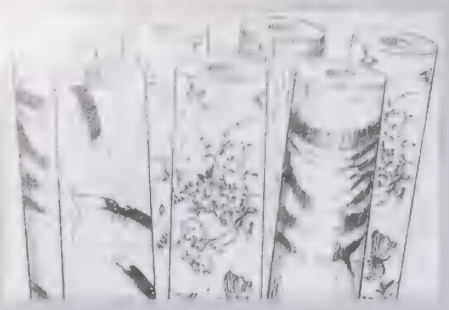
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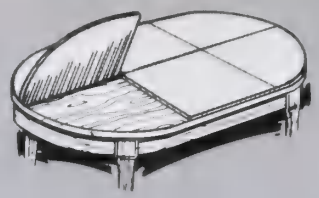
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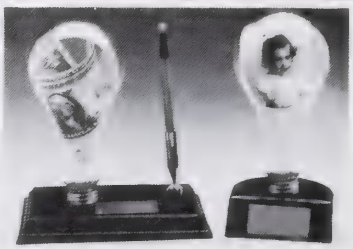
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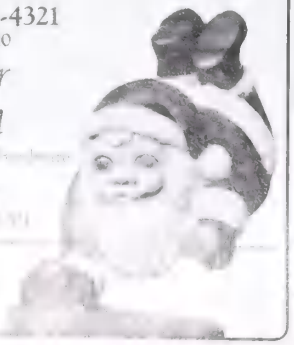
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Now you can decorate your home with a work of real hand-sewn crewel embroidery — mounted, matted and framed under glass, ready to hang!

Surely, few crafts can bring to life a work of art as beautifully as embroidery. The variety of yarns, stitches and colors combine to produce an effect that can only be called stunning.

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"Rebecca's Portrait" was painted by Miss Smith in 1922 for the April cover of *Good Housekeeping* magazine. A timeless portrayal of a sweet Victorian-era child, it captured the hearts of Americans when it was first published, and it continues to captivate all who see it today.

Now, all the enchantment of this compelling piece has been beautifully captured in crewel embroidery. Hand-stitches of cotton and wool yarn highlight Rebecca's captivating portrait and bring her amazingly to life.

An impressive size — at a most impressive price!

This enchanting needlework is surprisingly large — a full 19½" x 22" including the elegant hardwood frame. And it is amazingly affordable considering that it's embroidered by hand, and framed — just $120, payable in four convenient monthly installments of $30 each.



Beautiful hand-sewn details make this a piece that you will display with pride in your home.

"Rebecca's Portrait" will be sent to you complete and ready to hang in your home. In addition, you will receive a serially-numbered Certificate of Ownership. Remember, the finished piece is available exclusively from the Danbury Mint. To acquire "Rebecca's Portrait," you need send no money now. Simply complete and return the Reservation Application.



Shown much smaller than actual framed size of 19½" x 22".

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Please accept my reservation for "Rebecca's Portrait" by Jessie Willcox Smith, a charming work of real hand-sewn crewel embroidery. It will come complete — mounted, matted and framed under glass — ready for wall-hanging.

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D56

Cocaine can make you blind.

Cocaine fools your brain.

When you first use it, you may feel more alert, more confident, more sociable, more in control of your life.

In reality, of course, nothing has changed. But to your brain, the feeling seems real.

From euphoria...

You want to experience it again. So you do some more coke.

Once more, you like the effects. It's a very clean high. It doesn't really feel like you're drugged. Only this time, you notice you don't feel so good when you come down. You're confused, edgy, anxious, even depressed.

Fortunately, that's easy to fix. At least for the next 20 minutes or so. All it takes is another few lines, or a few more hits on the pipe.

You're discovering one of the things that makes cocaine so dangerous.

It compels you to keep on using it. (Given unlimited access, laboratory monkeys take cocaine until they have seizures and die.)

If you keep experimenting with cocaine, quite soon you may feel you need it just to function well. To perform better at work, to cope with stress, to escape depression, just to have a good time at a party or a concert.

Like speed, cocaine makes you talk a lot and sleep a little. You can't sit still. You have difficulty concentrating and remembering. You feel aggressive and suspicious towards people. You don't want to eat very much. You become uninterested in sex.

To paranoia...

Compulsion is now definitely addiction. And there's worse to come.

You stop caring how you look or how you feel. You become paranoid. You may feel people are persecuting you, and you may have an intense fear that the police are waiting to arrest you. (Not surprising, since cocaine is illegal.)

You may have hallucinations. Because coke heightens your senses, they may seem terrifyingly real.

As one woman overdosed, she heard laughter nearby and a voice that said, "I've got you now." So many people have been totally convinced that bugs were crawling on or out of their skin, that the hallucination has a nickname: the coke bugs.

Especially if you've been smoking cocaine, you may become violent, or feel suicidal.

When coke gets you really strung out, you may turn to other drugs to slow down. Particularly downers like alcohol, tranquilizers, marijuana and heroin. (A speedball—heroin and cocaine—is what killed John Belushi.)

If you saw your doctor now and he didn't know you were using coke, he'd probably diagnose you as a manic-depressive.

To psychosis...

Literally, you're crazy.

But you know what's truly frightening? Despite everything that's happening to you, even now, you may still feel totally in control.

That's the drug talking. Cocaine really does make you blind to reality. And with what's known about it today, you probably have to be something else to start using coke in the first place.

Dumb.

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PRODUCT INFORMATION

Continued from page 165

Cleveland, OH 44122. **Westminster #F936,** color #473066, rose/white, 21 inches wide, 11 yards per roll, $23.50/roll, vinyl, catalog, $2—Laura Ashley (R,MO), (800) 223-6917. *Wallpaper booklets: The Wallcovering How-to Handbook* is *free*—write to: Wallcovering Information Bureau, Dept. HB, 66 Morris Ave. Springfield, NJ 07081, and: *Work Wonders with Wallpaper*—fifty cents—write Wallcovering Information Bureau, Dept. HB, 66 Morris Ave., Springfield, NJ 07081.

ADDING INTIMACY TO A LOFT

●*Pages 108 and 109:* **Club sofa #951552,** 36 by 51 inches deep, $895 without fabric; **Equinox pink/white stripe fabric** on sofa, $14.95 per yard; **Oxford chairs #493562,** $395 without fabric; **Highland linen #952052,** on chairs, peach, $15 per yard; **Lauren table lamp #349216,** pink, $75, mail order; **Spanish willow basket #962473,** $64.95; **rectangular basket #939420** on table with handle, $6.95; **quad wall lights #541109,** $24.95, mail order; **Coonor dhurrie #642223,** 4 feet 6 inches by 6 feet 6 inches, $149, mail order—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022; mail-order items, Conran's (MO), Dept. 9029, 1690 Oak St., PO Box 1412, Lakewood, NJ 08701. **Pink cashmere throw**—Jane Wilner (R), Barneys New York, Seventh Ave. and 17th St., New York 10011. **Gray candlestick #611719,** $5.50; **basket suitcases #939501,** medium, $12.95, #939528, large, $19.95 (under the foxgloves); **Spezia marbleized dessert plate #013722** on coffee table, $6 each; **white Comete torchère #595705,** 70 inches high, $89; #595721 black torchère available mail order; **Casa chairs #493570,** frame without fabric, $285; **Highland blue linen #952052** on chairs, $15 per yard; **Kalavati rug #356220,** 8 feet 3 by 11 feet 6 inches, off-white with pastel border, $499—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022. **Decorative painting**—Ross Madole, PO Box 478, Old Chelsea Station, New York 10011. **Round pine table**—Evergreen Antiques (R), 120 Spring St., New York 10012. **Large picture aluminum clock** on pine table—Godley-Schwan (M), 345 Kingsland Ave., Brooklyn, NY 11222; Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Mohair throw on peach chair**—James Gould (T), 62 Arch St., Riverside, CT 06878. *Small picture:* **Cradle basket 615021,** $9.95—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022.

●*Pages 110 and 111:* **Tiffany chairs #299812,** $129—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022. **Marble bistro table with iron legs #959197,** $250; **Milano white pendant lamps #926914,** $29.95; **Chilton storage: two-door cupboard with drawer #942006,** $295; **top cupboard #943304,** $225; **glass doors for top cupboard #943312,** mail order; **white terra-cotta vase #954993,** $8.95; **white platter #312711,** $14.95; **green glass pitcher #447722,** $9.95; **Hurricane glass lamps #493139,** $5.95 each; **ceramic candle holder #956317,** $3.95 each; **wooden tile trivet #124206,** $6.95; **Futon bed #663018,** $329, mail order; **pine lattice screen #995096,** $119, mail order; **green striped napkins #345939,** $1.95; **wooden plates #951641,** $8.95 each; **Pennella #242306 dinner plates,** $2.50 each; **Taos wooden flatware #348201,** four 5-piece place settings, $36; **wooden tray with feet #951668,** $12.95; **larger green Spanish glasses #989266,** $4.95 each; **smaller Spanish wine glasses #447730,** $3.95—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022.

●*Page 112:* **Burnham sofa,** 20½ by 61½ by 41¼ inches, without fabric, $750; **Highland linen slipcover,** 14 yards of fabric, $15 per yard. **Tree basket #964727,** $18.95; **blue bowl/white trim,** $14.95; **intricate fabric on pillows,** tan, $14.95 per yard; **muslin-covered pillow forms:** 20-inch #491934, $14; 25 inch #441242, $24; Shoji blinds #374091, rice paper and wooden sticks, 72 inches long, 48 inches wide, $24.95; 48 inches long, 36 inches wide, $17.95, can be cut down—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022. **Blue mohair throw**—James Gould (T), 62 Arch St., Riverside, CT 06878. *Below:* **Morning Glory #984779,** queen-size, $59, mail order; **Morning Glory pillowcases**

(Continued on page 188)



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PRODUCT INFORMATION

Continued from page 186

#831735, $8, mail order; **white flat sheet #422916,** $14.95, mail order; **bed pillows #957585,** $8.95 each, **queen-size duvet polyester-filled cotton/poly cover #987948,** $59, mail order; **blue Lauren lamp #349216,** also gray and pink, $75; mail-order **Oxford Stripe pillowcases #958530,** $8 each, mail order—Conran's M.O., Dept. 9029, 1690 Oak St., PO Box 1412, Lakewood, NJ 08701. **RCA TV #BWT050 5-inch black and white screen**—RCA (M), 600 N. Sherman Dr., Indianapolis, IN 46201. **GE wall/desk-mount telephone #2-9110BL,** blue—General Electric, Louisville, KY 40225. **Mantel clock by Chris Collicott,** Patina P/C—Contre-Jour (R), 190 Columbus Ave., New York, 10023. Cloisonné, Ross & Williams (R), 122 St. Marks Pl., New York 10003. **Small basket suitcase #989408,** $6.95 each; **Pico mug #989037,** yellow; [illegible] Conran's, R.S. Country Corner, 161 [illegible]

[illegible] tray, #[illegible], 16 inches, $20; **round basket #737518,** medium size; **Kristina white teapot #603635** with pink trim; **Kristina creamer #603651,** $8; **large yellow cachepot #954861,** $9.95; **frosted glass mugs #967483,** $3.95 each; **Pennella white mugs #242918** with blue decoration, $2.25 each; **Pennella teacups #241903,** $1.95 each; **jumbo pale blue cups #344362** with **saucers,** $7.95 per set. *On top shelf:* **Malaysian fruit bowl #362964,** $25, **gray speckled bowls #421820,** $5.95 each; **frosted glass mugs #967483,** $3.95 each; **Pilsners also available #967475,** $2.95 each; **frosted glasses #967440 (tall),** $1.95 each; **white glazed terra-cotta pitcher #344443,** $12.95; gray/white striped **cylindrical cachepot #365076,** $9.95; **pink/cream Duo mugs #989037,** $1.95 each; **white canister with spoon #374148,** part of set of three, $26—Conran's (R), Citicorp Center, 160 E. 54th St., New York 10022. **Rowenta toaster #76129098,** 13 by 4½ inches, $42—Williams-Sonoma (MO), Mail-Order Dept., PO Box 7456, San Francisco, CA 94120-7456. **White kettle #37-12S**—Chantal Cookware (M), Lentrade Inc. (M), PO Box 802508, Houston, TX 77280-2508.

WARMING UP A SKI HOUSE

●*Page 115:* **Covered fan from 19th-c. barn with original paint; Jaspe pitchers; French 19th-c. pottery**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **White footbath**—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Southport chair,** 38½ by 36 by 39 inches high, down, $2,375 (COM)—Summer Hill, Ltd. (M), 934A Santa Cruz Ave., Menlo Park, CA 94025. **Grilly Print #17114200** on Southport chair—Brunschwig & Fils (T), 979 Third Ave., New York 10021.

●*Pages 116 and 117:* **Gatsby sofa with Plush Brush fringe on pillows,** $20.50 per yd.; **Stratton wing chairs** $2,221 (COM)—Summer Hill, Ltd. (M), 934A Santa Cruz Ave., Menlo Park, CA 94025. **Birdcage**—John Rosselli, Ltd. (T), 523 E. 73rd St., New York 10021. **Charger** on mantel—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10021. **Rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10021. **Painted chair**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Grilly print #171142.00 fabric** on sofa and curtains; **Louisiane Plaid Tafetta fabric** on wing chairs and pillows—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Quilt**—Sweet Nellie, 1262 Madison Ave., New York, NY 10128.

●*Page 118:* **Kitchen cabinets painted** by Silvere Bourreau, 108 Wooster St., New York 10012. **Wine rack, wood bench**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003.

●*Page 119:* **Quimper plates**—Pierre Deux (R), 369 Bleecker St., New York 10014. **Antique chandelier**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10021. **Wine glasses**—Simon Pearce (R), 385 Bleecker St., New York 10014. **Table linens, flatware, plates, salt and pepper holders**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Louisiane plaid taffeta #142175.00** on chair seats—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Dining room chairs**—Monique Shay, 920 Main St. South, Woodbury, CT 46798; (203) 263-3186.

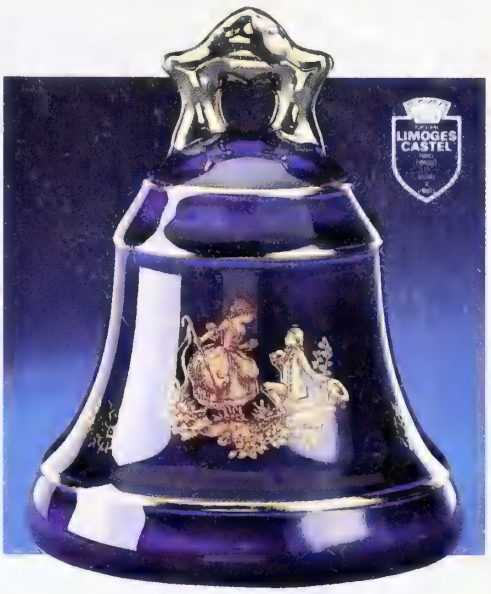
●*Pages 120 and 121:* **White curtain fabric,** 100 percent linen, 72 inches wide, $30 per yard; **Brighton queen-size bed** with white finish, $2,825; tie-on headboard cushion (COM), $330—Summer Hill, Ltd. (M), 934A Santa Cruz Ave., Menlo Park, CA 94025. **Pine mirror**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003. **Framed print**—J. Pocker & Son, 824 Lexington Ave., New York 10021. **Antique lamps, silver brush, mirror, perfume bottles, silver picture frame, cachepot**—John Rosselli, Ltd. (T), 523 E. 73rd St., New York 10021. **Blue painted twig chair**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10021. **Painted chair and botanicals**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Painted desk and mirror**—Limited Editions (R,T), 253 E. 72nd St., New York 10021. **Towels**—Jane Wilner at Barneys New York, 17th and 7th Avenue, New York 10011. **Thistle wallpaper #12192.06; Cecily Ribbon glazed chintz #65872.01** on loveseat and shower curtain; **Cecily Ribbons #65862.01** on headboard and chair seat; **Adele Ruche #90430-1 curtain trim**—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Bed linens**—J. K. Meyers, Manchester, VT. **Window treatments** by Walt and Joyce Pavitt of Window Pro, Waterbury Center, VT; (802) 244-7784. **Wallpaper hanger:** Lisa Valentine. **Painting and cabinet refinishing** by Dale Tift, project administrator, (802) 362-1298.

ENTERTAINING PLUS

●*Page 131—Daily Indulgence:* **Peach bed set #C39,** color #536 with peach embroidery; **peach comforter cover #C500,** color #536; **white piquet blanket cover #19473; Limoges china breakfast set #5694**—D. Porthault & Co. (R), 18 E. 69th St., New York 10021. **Chinoiserie wallpaper panels**—Zuber (T), 979 Third Ave., New York 10021. **"Blush" chintz swag over bed**—Stroheim and Romann (T), 155 E. 56th St., New York 10022. **"Aurora" pink on white 100 percent cotton print lining**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Trim**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **French mid-18th-c. night table, French early-19th-c. round table**—Chrystian Aubusson Inc. (T), 315 E. 62nd St., New York 10022. **Crystal lamp**—Marvin Alexander (T), 315 E. 62nd St., New York 10022. **Accessories**—Bardith Ltd. (T,R), 901 Madison Ave., New York 10021. **Headboard**—Olivieri (T), 306 E. 61st St., New York 10022. ■



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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **How old is this woven coverlet? Red and white, it measures 7 feet by 7 feet.** **—R.F., Tampa, Fla.**



During the early 19th century woven coverlets were made on home looms in the United States. By the late 1820s a new, elaborate Jacquard loom was introduced, and many European weavers began traveling the countryside. The weaver would charge a fee for making a coverlet from the farmer's yarn. Each weaver had his own patterns, and his work could often be identified by the border or center design. Early coverlets were usually blue and white with border designs with square inside corners. The large oval center design and curved border were popular by about 1850. Patterns similar to yours were made in the New York area at that time. A red coverlet is more valuable than a blue and white one. If there are no moth holes or tears in your coverlet, it is worth $500.

☐ **My fall-front desk is only 28 inches high and appears to be very old. The wood is not mahogany, oak, walnut or any kind I have ever seen. The desk looks like an antique child's toy. Can you tell me anything about it?** **—B.B.B., Newtown, Conn.**



As early as the 17th century miniature furniture was made by cabinetmakers as samples for customers. The cabinetmaker or his apprentice made a piece as perfectly as possible to show the details of the design and the skill of the craftsman. A small desk might have been used in a window display or carried by a traveling salesman. Some miniature chests or desks were made to hold trinkets or jewelry. They were often kept on top of a large matching desk. The top-quality pieces were never made to be children's toys; they were too expensive. Miniatures dating back to the 17th century can be found in good antiques shops. Yours is in the Georgian style that was popular from 1750 to 1775. The [illegible] suggests the piece might have been made in the [illegible]. Desks and chests are often used as [illegible] worth $1,000 to $2,500.

☐ **My lacquered table has a lid decorated with a Chinese landscape and figures. Inside are dozens of small ivory pieces, probably used for sewing. Where was the table made? When? What is it worth?** **—E.W., Cedaredge, Colo.**



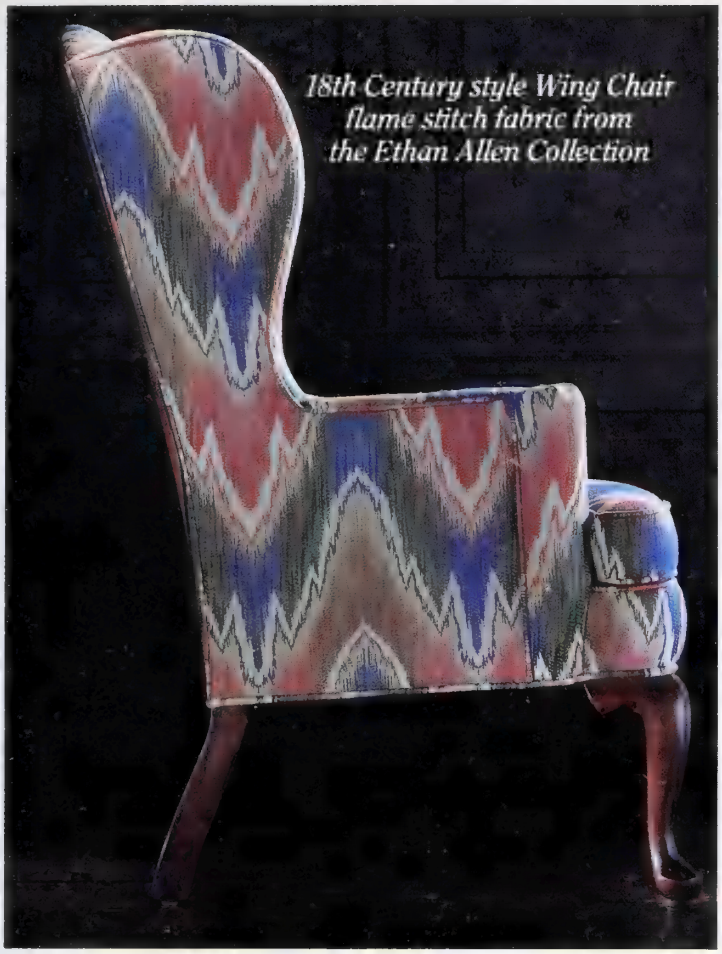
The Chinese made furniture, silver, glass and porcelain for the export trade in the 18th and 19th centuries. English or American designs were interpreted by Chinese craftsmen in an Oriental manner. Lustrous lacquered furniture became an important export item by the 1700s. Your worktable or sewing table was probably made about 1840. Condition determines the price of a lacquer table because it is expensive to repair. If in excellent condition with no chipped or cracked lacquer and with most of the interior fittings, the table is worth about $3,000. If fittings are missing or the exterior finish is dull or damaged, it is worth $750 to $1,000.

☐ **What can you tell me about my colored copper pitcher? The center is yellow with a black picture and inscription that says, "Cornwallis resigning his Sword at York Town Oct 19th 1781."** **—P.H., Cincinnati, Ohio**



You own a very famous copper luster pitcher. Many similar jugs were made in the Staffordshire district in England to commemorate General Lafayette's visit to the United States in 1824. The yellow band adds value; it is the color collectors desire most. The transfer decoration of soldiers was copied from an engraving published in 1807. The original picture said, "Cornwallis resigning his sword to Washington," and the potter must have changed it because of the historical inaccuracy. But he, too, made an error. General O'Hara (not Cornwallis) gave his sword to General Lincoln (not Washington). Copper luster chips easily. If unflawed, your pitcher would sell for more than $1,000.■

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WHERE TO FIND IT

FEATS OF CLAY: AMERICAN POTTERY HAS COME INTO ITS OWN AS AN ART FORM AND A COLLECTIBLE

By SYLVIA SUNDERLIN

American art pottery is a diverse and rapidly expanding specialty. Decorated ceramics commonplace only a few years ago, such as Rookwood vases and bowls or Southwest Indian cooking pots, have come into their own as distinctive art forms. Antiquarians specialize in older household pottery—stoneware jugs and redware—and in the exciting products of the Arts and Crafts Movement. And the works of fine contemporary artists are constantly being discovered.

P.G. Pugsley and Son, 4900 California St., San Francisco, CA 94118; (415) 652-6171—Bryce Bannatyne, Jr., is a specialist in Arts and Crafts ceramics as well as regional artist-oriented studio ceramics, such as Newcomb College pottery, Marblehead, Robineau, Frederick H. Robertson, Grueby, Frederick H. Rhead and Natzler of California. His items date from 1870 to 1960. Shop hours are 10 A.M. to 5 P.M., Monday through Saturday.

Devotion House Antiques, 150 Main St., Valdese, NC 28690; (704) 874-4718—Don Glugover's antiques shop offers a wide selection of redware and stoneware which usually includes Southern alkaline-glaze pottery and examples from the Midwest and mid-Atlantic areas. The shop is open by appointment.

Gem Antiques, 1088 Madison Ave., New York, NY 10028; (212) 535-7399—Jack Feingold, a ceramics specialist, has in his extensive collection a fine range of American art pottery, including Fulper, Rookwood and George Ohr. The shop is open 10:30 A.M. to 5:30 P.M., Monday through Saturday. Mr. Feingold is glad to reply to specific requests and will send photos.

William R. & Teresa F. Kurau, PO Box 406, Jackson Heights, NY 11372; (718) 478-3079 or (718) 815-1956—Although the Kurau[illegible] specialty ceramics are not [illegible] their extensive collection of Liverpool pitchers and blue-decorated Staffordshire would qualify as American collectibles because of the historic American scenes, executed for the extensive export trade that flourished in the early 1800s. The Kuraus' business is mail order and shows only. A current list is $2. Telephone inquiries are welcomed for locating specific pieces.



Rare Rookwood vase with unusual carving and slip decoration from David Rago.

Mudd-Carr Gallery, 227 Otero, Santa Fe, NM 87501; (505) 982-8206—Old and new Southwest ceramics are Joe Carr and Rick Dillingham's stock-in-trade. They have many examples of old Pueblo pottery, a wide range of Hopi patterns and examples from Acoma. In addition to the older tribal ware, they have a growing collection of works by the 20th-century masters of Pueblo pottery, such as Maria San Ildefonso and Margaret Tafoya. Telephone or letter inquiries are welcomed.

David Rago, PO Box 3592, Station E, Trenton, NJ 08629; (609) 585-2546—Mr. Rago finds his Arts and Crafts furniture and pottery business centering more and more on American ceramics. He has an extensive stock, ranging from 1890 to 1930, in both major forms of art pottery: the colorfully decorated or "clay as canvas" pottery, such as Rookwood; and the undecorated "clay on clay" form, such as Newcomb College and other studio ceramics. Inquiries for specific forms are welcome. Write for information on occasional auctions.

Don Treadway Fine Arts-Antiques, 2128 Madison Rd., Cincinnati, OH 45208; (513) 321-6742—Mr. Treadway buys and sells extensively in American Arts and Crafts pottery and has pottery auctions about four times a year. He maintains a large inventory of the finest Rookwood as well as examples of all well-known studio and individual ceramics. His shop is open 10 A.M. to 6 P.M., Tuesday through Saturday. Information on cost and availability of current illustrated catalog will be sent on request.

The Stone Merchant, PO Box 2891, Grand Rapids, MI 49501; (616) 538-1950—Ernie Graf has an excellent collection of one-of-a-kind cobalt-decorated, salt-glazed stoneware jugs, mostly from New England. Mr. Graf has no shop but will box pieces and ship to discriminating and serious collectors. He will send photos of representative works.

The Wood and Stone Antiques, 1116 Pearl St., Columbus, IN 47201; (812) 376-8337—In Bob and Priscilla Brown's shop of early-19th-century furniture and accessories are yellowware, redware and decorated stoneware in ample supply. The shop is open by appointment. Telephone inquiries are welcomed. ■

House Beautiful's "Directory of Hard-to-Find Shops and Services," with 128 entries, is available at $1.50 per copy. The 1985 "Directory of Matching Services" is still available, also at $1.50 per copy. Send appropriate amount to Room 2845, House Beautiful, 1700 Broadway, New York, NY 10019.

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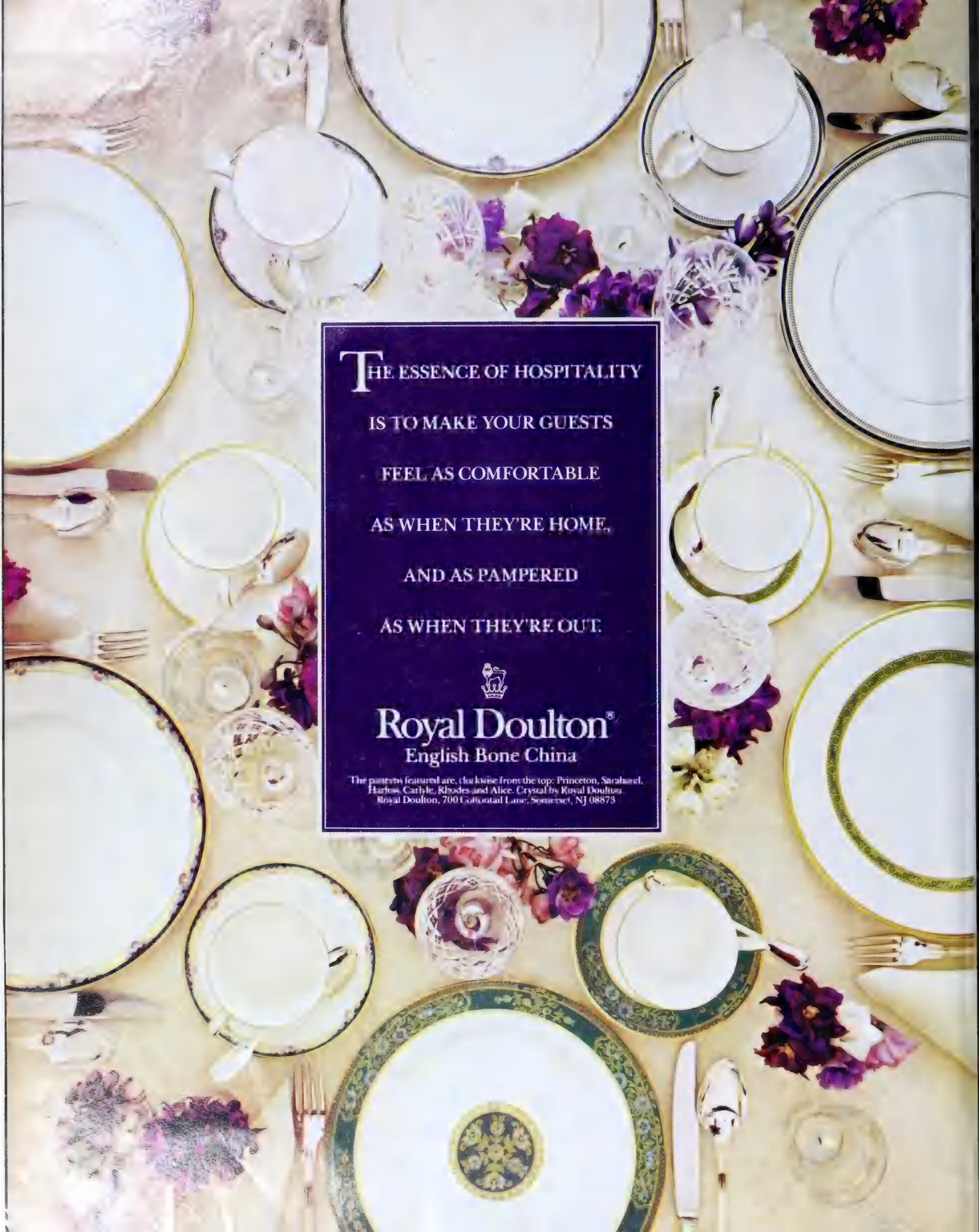


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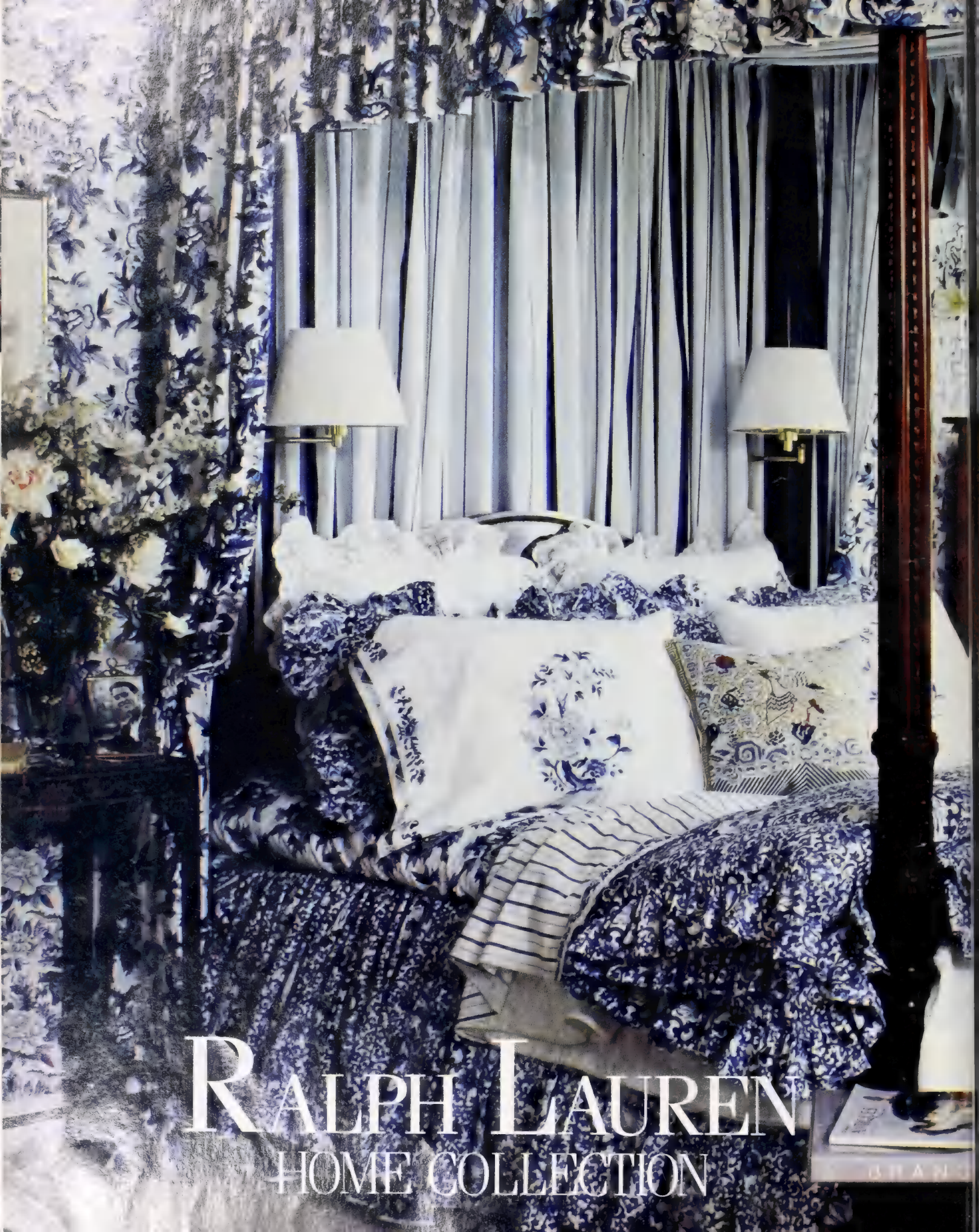
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COVER PHOTOGRAPH: Here a checkerboard floor, a classic element of country decorating, is the starting point for a new graphic approach to rustic style. It's a look that stars bold color and crisp stripes—and lends vitality to an old Connecticut sheep farm. Designer: Sandy Ceppos. Photographer: Langdon Clay.

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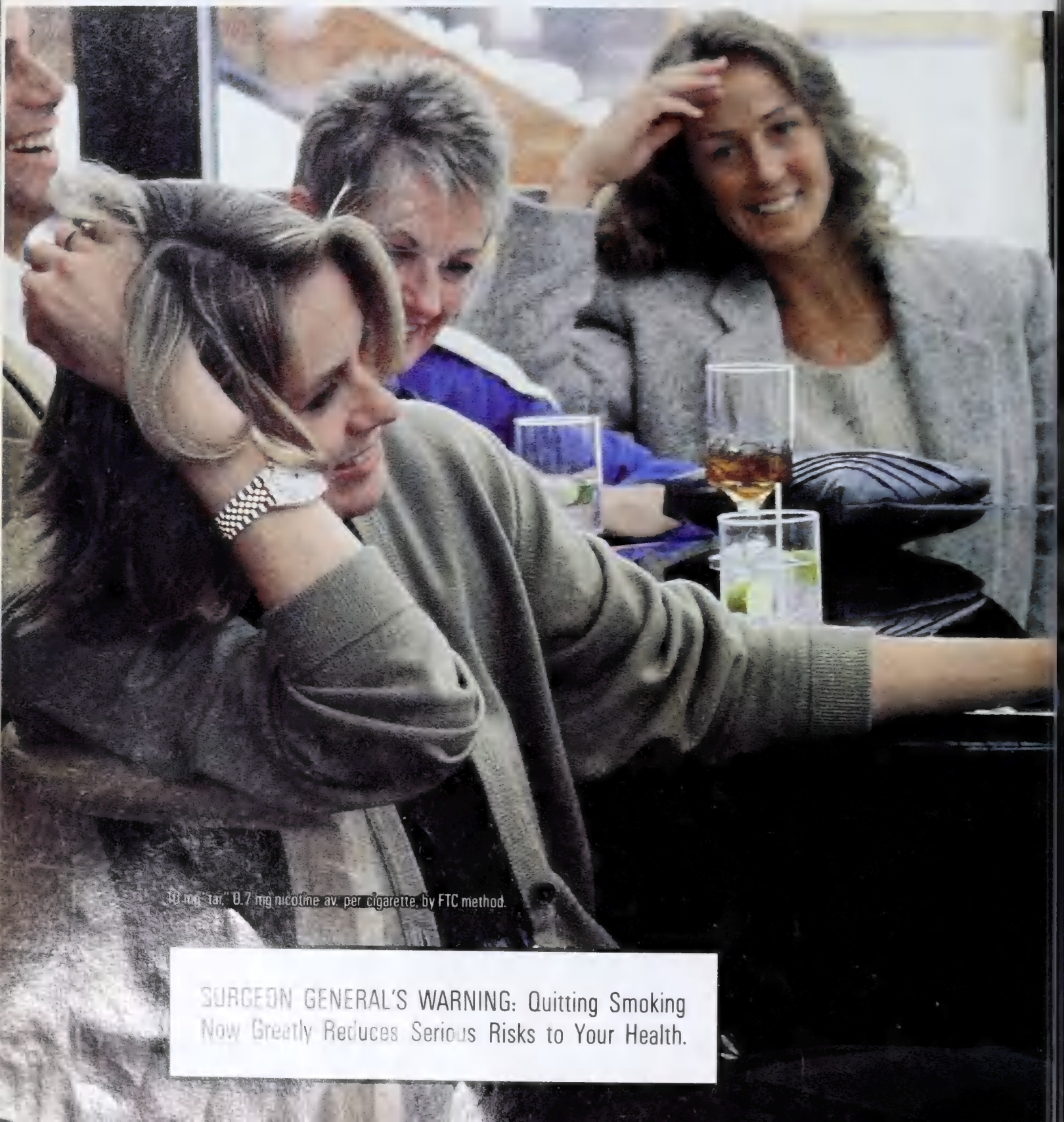
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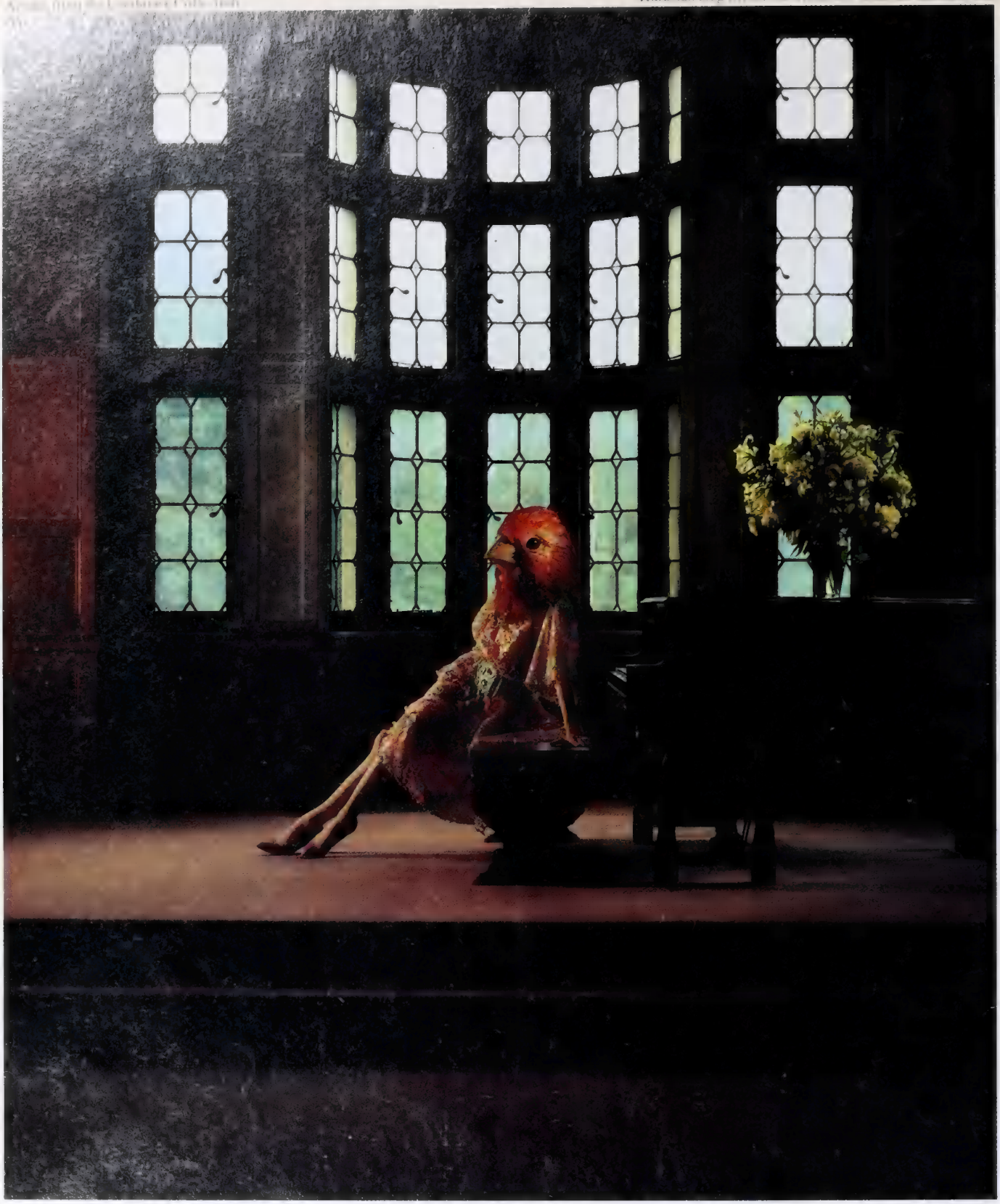


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THINKING ALOUD

REFLECTING ON CHILDHOOD HOLIDAYS AND THE AROMAS OF HOME THAT EVOKE THE FESTIVE SPIRIT OF THANKSGIVING



ELIZABETH HATHON

Among the many things I have to be thankful for this Thanksgiving is our high-spirited food editor, Sarah Belk, who's responsible for the tempting food gifts, party menu and stylish microwave recipes in this issue. —JOANN BARWICK, EDITOR

Although some people love the summer months best, autumn is without a doubt my favorite time of year. The air virtually crackles with excitement as one holiday flows into the next. I adore Thanksgiving because the day is centered on food—my favorite topic!

When I was growing up in Virginia, Thanksgiving Day began by waking to comforting aromas: turkey broth simmering with onions for the gravy and homemade corn bread—heady with sage—for the dressing. My mother's pocketbook rolls would emit a sweet, yeasty odor as they rose on top of the television set (the warmest place in the house, she would say). These smells have always marked the beginning of the holiday season for me.

My parents liked dining late, so we always had our Thanksgiving meal in the evening, which made for a long afternoon indeed. The men would occupy themselves with football, so my sister and I would help polish the silver and set the table. We always used the Currier & Ives plates, which inevitably resulted in an argument about who would have the "train plate"—the one with the steam engine scene. (Somehow, the covered bridges and barns weren't as exciting.) And to this day, when we're all gathered together, we siblings still make a fuss about that peerless plate.

Even though I live in Manhattan, my Thanksgiving dinner is much like the one I grew up with. There's always turkey, herbed corn bread dressing (*not* stuffing), cranberry sauce, rice and gravy, homemade rolls and my Aunt Jinny's artichoke pickle. I usually add brussels sprouts, chestnuts and a salad with a walnut vinaigrette. This year, I plan to make my white chocolate chess pie and a chocolate pecan pie. (Of course, no one is really hungry after the big meal, but the whole point is abundance!) I like to offer several wines: Beaujolais Nouveau (since it is released one week before Thanksgiving every year), usually a Chardonnay or aged white Burgundy, and a medium-bodied red.

If I have any advice regarding Thanksgiving dinner, it is to carve the bird in the kitchen. I've never met anyone who enjoyed performing this task at the table; the bird always slips and slides on the serving platter. It's better to place it on a sturdy carving board and slice it in the privacy of your kitchen. Then if you need to wrestle with it, you can with no one watching.

Despite hectic schedules, most of us still have the urge to make presents at Christmastime. In this issue we've included make-ahead cakes, cookies, sauces and breads for holiday giving—such as a Shaker lemon sauce and a dense Alsatian pear bread. When evenings are filled with frenzied gift-wrapping and baking, we still need to eat a healthful supper! Our microwave experts Marcia Cone and Thelma Snyder have devised suppers that are ready in minutes.

My classic culinary training in France caused me to snub the microwave oven until last year when I felt a professional obligation to learn to use one. It took only 24 hours to fall madly in love! From heating milk for my tea every morning (30 seconds) to baking a potato (5 minutes) to thawing a quart of frozen homemade Brunswick stew (17 minutes), the microwave allows greater variety in a menu with less cleanup. We've included a chart to help you select an oven—if you haven't already been converted—and one comparing microwave cooking and thawing times to those of conventional ovens.

I was never a Girl Scout (I couldn't stand not sleeping between two clean cotton sheets), but I do believe in "being prepared." At this time of year I always have on hand some mild goat cheese and perhaps a creamy blue, good crackers, toasted almonds and pistachios in case people happen by. And I'm never without a bottle or two of sparkling wine—chilled and ready. There's nothing like it to set a celebratory mood! I'm also known to keep a bit of Smithfield ham about.

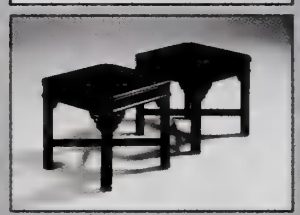
Of all the things on my "to do" list for the holidays, one of the most important is to relax. I have found there are so many parties during the holiday season that, aside from gathering a few close friends for Thanksgiving, I prefer to entertain when the calendar is not grid-locked with numerous—albeit pleasurable—obligations. But some people simply wouldn't think of not having their annual party! One such hostess is Mary Higgins, featured in Entertaining Plus. Instead of worrying about the placement of the fish fork and the wineglass, Mrs. Higgins creates a simple, relaxed occasion encouraging blue jeans and plates on laps. Her guests feel cozy and very much at home—which is the whole point of entertaining, after all. ■

Sarah Belk

SARAH BELK
FOOD EDITOR

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THE PLANNING OF A HOUSE IS A MATTER OF SIMPLE LOGIC—WITH A SENSE OF ROMANCE

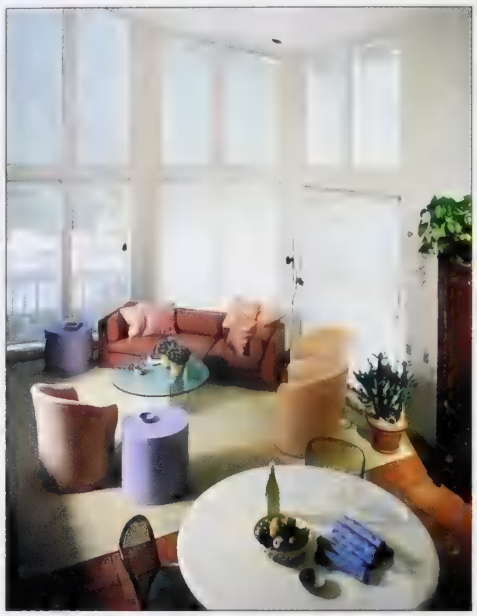
By JOHN F. SALADINO

I have an ax to grind with the way most American houses have been designed for the last 100 years. It seems to me everything was done backwards: the house placed as an object on a plot of land, rendering the front a wasteland that requires weekly mowing and maintenance, a postage stamp for the motorist to gaze upon. When I visit New Orleans, for example, I'm intrigued to see the contrast between the French Quarter and the Garden District. The French built for the human condition: They placed their houses at the sidewalk's edge and wrapped the house around a courtyard garden for privacy. The Anglo tradition of the Garden District, however, placed the house as an object on a green oasis, forever denying the occupants privacy, forcing them to maintain a lawn that only a passing stranger could admire.

With the shrinking of spaces and the crowding of suburban areas, it's time to address the front yard either as a garden for the family or as a landscaped parking court. The logic of planning a house seems to elude us but is actually so simple.

Most of us arrive home by car, usually carrying groceries or packages. What happens when you get to the garage? Do you have to leave the car outside because the garage is filled with bicycles and tools? In any event, there should be a place to set groceries down so that you can unlock the kitchen door and turn on the lights. Maybe there should be a bench outside the garage door or a small counter adjacent to the kitchen door. Aesthetically, garages should be sited so that the abysmal black of unclosed doors does not face the street.

Another problem with most modern houses is that the kitchen is too often a corridor. What happened to the concept of a "U" that allows the cook to stand in the midst of three sides of counter rather than in a traffic-flow area? I think the kitchen should be a cockpit! It should also be pivotal, opening onto the dining room, family room, garden and porch. That is not to say the kitchen should be entirely open to those areas—I like doors. They should be 36 inches wide to accommodate people carrying trays. (In restaurants kitchen doors are usually 42 inches wide.) I want privacy in the kitchen, so that cooking odors don't drift through the house and we don't hear banging pots, grinding disposals and juggling dishwashers!



With the addition of floor-to-ceiling windows, this room gains the illusion of greater height.

We should also question whether ironing ought to be done in the kitchen. If someone's in the kitchen ironing, the rest of the room becomes useless. Perhaps ironing should be done in the laundry room, if the house is large enough for one. If not, it could probably be done elsewhere, even in a bedroom. I also wonder why we put washing machines in the kitchen. I'm not sure I have the solution, but I don't like taking dirty laundry through the house to the kitchen/laundry.

The laundry room should be part of that transition space between garage and kitchen. It can serve as a mud room with a bench/hamper where children may sit and take off wet sneakers. And there should be a big closet. Children aren't given to hanging clothes, but they can be trained to put them on pegs. Why not have a ceramic tile floor in the closet where wet boots can drip?

For many kitchen floors prepolyurethaned cork tiles laid wall to wall are my recommendation. Anyone who stands in the kitchen for a long time needs a forgiving floor. Cork is soft, warm in winter and cool in summer. Normally it comes in 3/16- or 5/16-inch-thick squares, but I order it 1/4 inch because it's a little gentler underfoot. Because the cork is polyurethaned, no waxing is required. (My source is Dodge Cork Co., Inc., Box 989, Lancaster, PA 17603.) I'm told there are some new rubber tennis court floor materials on the market. Wood floors in a kitchen are another good choice, especially if they are well protected. We all like terracotta. It's very beautiful, but hard to stand on for a long time. A word of caution: If you want that kind of look, place a sisal or hooked rug at the kitchen sink.

If you are going to install a ceramic tile floor, know whether it's gauged or handmade. "Gauged" means the tile is machine or factory made and therefore will be guaranteed consistent in size and smoothness. I happen to be very fond of American Olean's 2-by-2-inch ceramic tiles because their small scale makes small kitchens seem larger, and the tile comes in wonderful colors. I use them quite often with colored grout. If, however, you specify handmade tile, buy big scale—nothing smaller than 8-inch squares; otherwise the floor feels bumpy and uneven. After tiles are fired, they take on a convex quality, so it can be

(Continued on page 18)








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DECORATING & DESIGN

Continued from page 16

like walking on very hard hot cross buns!

I like black and white tiles for the kitchen floor because they give a feeling of great scale. And turning them on the diagonal also visually expands the size of a room. Another thing to remember is that tiles turned on the diagonal are very helpful in a room that may not be a perfect rectangle or that may have a lot of jogs in it.

When planning a dining room, make sure it's big enough to seat people and enable others to get around them. I would insist upon a 3½-foot clearance between chair and wall. Now that's generous, but I think it's worth it. You don't always have to plan a dining room with seating on four sides of the table. If you're really tight for space, I'd recommend a banquette where four could sit with their backs against a wall and others could have movable chairs. While mirrors can extend the space, a lot of mirror is vulgar! You don't want people sitting for two or three hours watching themselves chew. I like beautiful old mirrors with distressed glass.

Nothing betrays a small dining room faster than a chandelier. What's more, if the room isn't large, an "out-of-scale" chandelier can look like a refugee from a Las Vegas casino. Lighting can come from other sources! For a small dining room, candlestick lamps on the sideboard and cans of floor light, hidden behind plants, may be more appropriate.

I object to carpeting in the dining room because of food and beverage spillage. Even with area rugs, you have to worry whether chairs are half on or half off the carpet. Therefore I like plain floors that can be readily swept. When you give up carpeting, however, you have to replace it acoustically with something else—draperies or a table draped to the floor, for instance. If you have a generous budget, I would recommend fabric-covered walls.

I like to make average-height rooms appear more vertical by adding floor-to-ceiling French doors. Tall doors, when open, turn the house into a pavilion when the weather is warm. In fact, I think every public room should give you the opportunity to step outside. So the dining room, study and den should all have doors that open to the garden—or some hope of one. If you live in a townhouse, maybe the front could be landscaped sensitively to suggest a garden so instead of parked cars you see green bushes.

Common sense has a great deal to do

(Continued on page 20)



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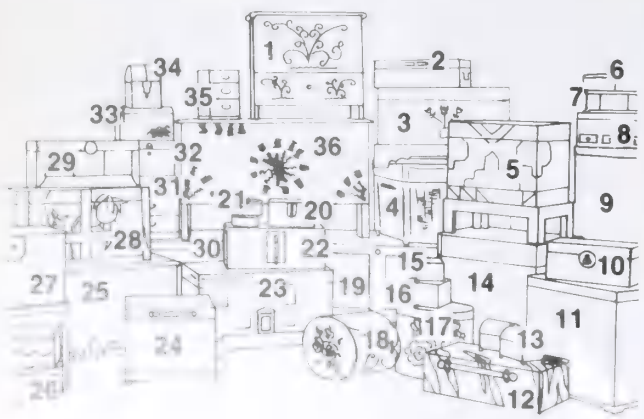
LAURA ASHLEY

TREASURED CHESTS

Reproductions with the craftsmanship of fine antiques: **1.** Chest based on an 18th-century Taunton, Mass., original, The Colonial Williamsburg Foundation, $575. **2.** Leather surveyor's box, Sarreid, Ltd., $160. **3.** Mini trunk, Habersham Plantation, $335. **4.** Willow trunk, Conran's, $80. **5.** Dhurrie-pattern chest on stand, Sketches, $385. **6.** Large matchstick box, $90; **7.** tortoiseshell box, $315; **8.** *faux*-tortoise chest, $180, all Ad Lib. **9.** Ash cylinder table with ebony trim, Henredon, $1,000. **10.** Leather Chinese wedding chest, Sarreid, $195. **11.** Olive burl veneer cube, Lord & Taylor, $375. **12.** Zebra-pattern chest on stand, Macy's, $600. **13.** Mini trunks, Ad Lib, $90 each. **14.** Veneered box on lacquer base, Casa Bique, Ltd., $550. **15.** Keyaki lunch box, $90; **16.** polished cherry bark, $68, both Dandelion. **17., 18.** Vintage bandboxes (assorted sizes and shapes), Sweet Nellie, $75 to $90. **19.** Cedar chest, The Lane Co., $435. **20.** Bird's-eye box, Kinder-Harris, $138. **21.** Medium matchstick boxes, Ad Lib, $75 each. **22.** Box covered with rice paper, Sarreid, $150. **23.** Colonial manor trunk, Blue Ridge Peddlers, $450. **24.** Hand-painted chest, Macy's, $450. **25.** Taos trunk, $450; **26.** painted boxes, $95 each, J. Seitz & Co. **27.** Metal uniform box on stand, Macy's, $325. **28.** Leather chest, $395; **29.** leather box, $170, both Sarreid. **30.** Blanket chest, J. Seitz, $295. **31.** Three-drawer chest of polished cherry bark, Dandelion, $150. **32.** Metal document box on stand, Macy's, $325. **33.** Marbleized-paper jewelry box, Ad Lib, $327. **34.** Seasnake box, Casa Bique, $363. **35.** Smoked kiri wood, Dandelion, $138. **36.** Primitive-style trunk, Blue Ridge Peddlers, $411.■

Editor ZOE CLARK KARRO
Photographer JEFF McNAMARA

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FROM THORNHILL FARM

"I had always wanted to see it. That Other Thornhill. That Other Woman is probably how I felt."



By DEE HARDIE

Do you run a bed and breakfast?" query some readers. Well I guess we do. Not professionally, but strictly on a family plan. When Albert and Edith, our grandchildren, are at Thornhill they eat breakfast at a counter in the kitchen. We pretend it's a restaurant, and Albert calls it the "Tummy Inn." This pretense works *wonders* at getting them to finish the last of the scrambled eggs and toast on their plates.

Other readers write, "Is there *really* a Thornhill?" Of course; I never could write fiction. Thornhill has been my heart and home for 32 years. We named it after my husband Tom's great-great-grandfather's house in Talladega, Alabama.

That house still stands, the house that John Hardie built in 1834, the house he named Thornhill after his birthplace in Scotland. Although now owned by the Greene family, it was recently the centerpiece of a Hardie family reunion. And I had always wanted to see it. That Other Thornhill. That Other Woman is probably how I felt. A little jealous perhaps of the first love of a first Hardie. Photographs show it to be white, pillared, Southern.

And so we went to Thornhill, the first-edition Thornhill. For Tom and our son Todd it was to be a meeting with their cousins and "kin," but for me, if I am to be honest, it was a house tour. I wanted to see where Mary Meade, John Hardie's wife, lived, what she saw from her front porch, from her back door, where she put all those nine children! I wanted to be in her shoes, her high-laced boots, if only for a day. I don't even know what she looked like, as all the Hardie portraits are of men, and two of them—one of John, the other of his son John Timmons—look down on me from the walls of our own Thornhill Farm.

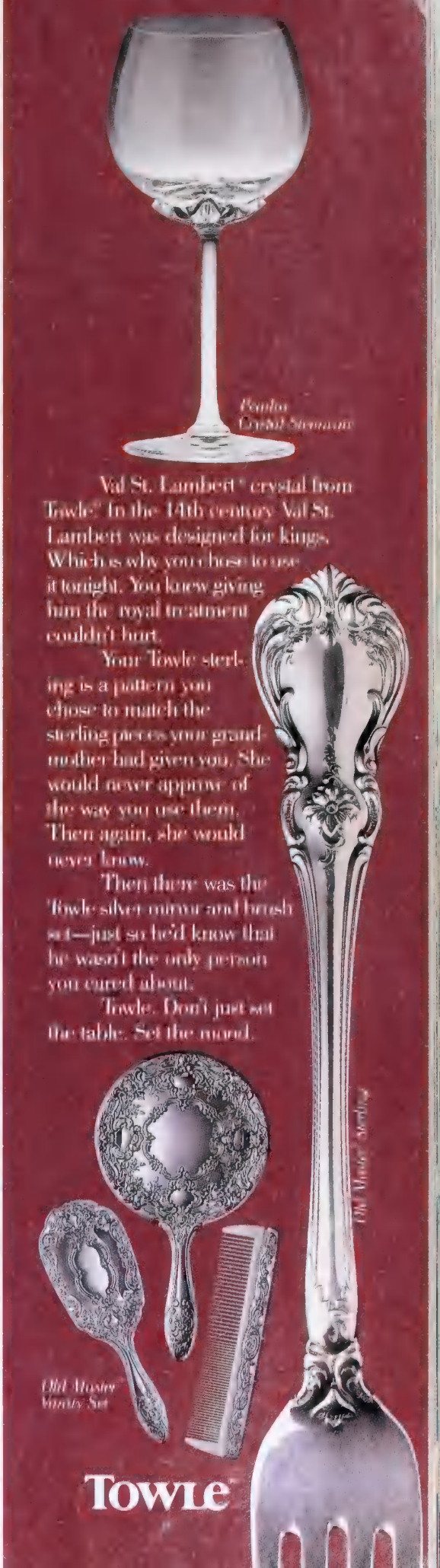
Though I have been a Hardie more than half my life, I realized that at a family reunion I would be, in a way, an outsider; if lucky, considered at least a fringe benefit. Mary Meade and I share a surname by way of marriage, but we are grafted roots, not born of the family tree. Yet somehow I knew I would feel at home in her house.

We drove first through the small town of Talladega, where Davy Crockett, Sam Houston and Andrew Jackson—"hot-headed, reckless, but intensely patriotic," as the monument reads—fought the Creek Indians in 1813. We stopped at Cowboy Hubbard's Farmer's Trading Post where you can buy almost anything from oxen yokes to lady peas, the only hardware-feed store I've ever been in where they invite you to sign the guest book. But we weren't strangers long, once the name Thornhill was mentioned. An older man there had tilled the fields, remembered the cotton.

Then on a long dirt road we followed the scent of honeysuckle to Thornhill. There it was, beautifully rejuvenated by the Greenes. Smaller than I had imagined, but better. More livable. Especially when I learned that of Mary and John's nine children, the six boys lived in the small house next door called "The Office." Those six boys were all in the Civil War, or, as it was called that weekend, "The War Between the States," and Mary Meade made clothes for them from the cotton of Thornhill.

At the dinner that evening I was the only Yankee present, but I didn't tell! I was much too comfortable, sitting in the middle of a Southern 19th century, and yes indeed, there *really* is a Thornhill. I was there.■

TODD HARDIE






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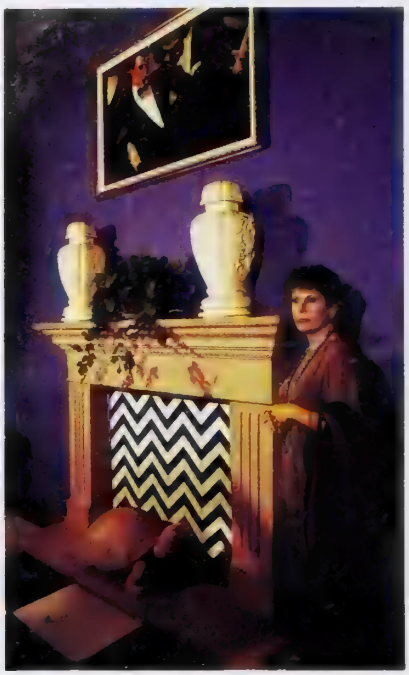

SEATTLE ART MUSEUM

ART AND CRAFTS

If you miss this season's blockbuster "Georgia O'Keeffe: 1887-1986," at the National Gallery of Art, Nov. 1 to Feb. 21, treat yourself to the catalog ($50, Little, Brown) or the breathtaking *Georgia O'Keeffe: One Hundred Flowers* ($100, Knopf). ▪ Another art legend, 86-year-old photographer Eliot Porter, is the subject of a retrospective at Fort Worth's Amon Carter Museum, Oct. 31 to Jan. 3; the book is $60 (Little, Brown). ▪ "Clay Revisions: Plate, Cup, Vase" showcases provocative works by artists such as Randy Autio *(above)* at the Seattle Art Museum, Nov. 12 to Jan. 10.

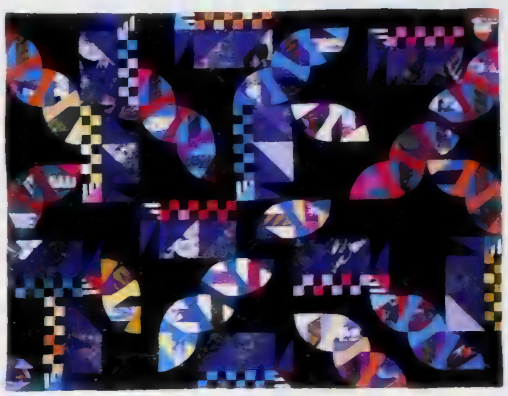
DECORATING THEATRICS

The magic behind Los Angeles's long-running play *Tamara* is that it's set in an exquisitely decorated mansion *(right)*, where actors (and audience) wander from room to room as the plot progresses. Where could such a play open in NYC? The question puzzled executive producer Moses Znaimer until he managed to secure 15 rooms in the historic Seventh Regiment Armory for his stage. When *Tamara* opens in late October (with Anjelica Huston as the lead) the Armory will become an Italian villa.



OPENINGS

The show quilt lovers have been waiting for, "Homage to the Quilt," runs Oct. 28 to Jan. 10 at NYC's American Craft Museum. Contemporary quilts, such as David Walker's *(right)*, will be shown along with their folk art antecedents culled from the Museum of American Folk Art. ▪ What has the antiques world buzzing? The new Place des Antiquaires, a permanent emporium with some 75 top international dealers, opening at 125 E. 57th St., NYC, on Nov. 19. • For a rare look at decorating's grande dame, don't miss "The World of Elsie de Wolfe" at the San Juan Capistrano (Calif.) Library and Cultural Center, Nov. 16 to Jan. 16.


AMERICAN CRAFT MUSEUM


ELIZABETH HATHON

ROLLING RIGHT ALONG

In old English country houses winters were passed playing an indoor game with ceramic carpet balls *(left)*. Colefax and Fowler, the London decorating firm, has reproduced this hot collectible ($85 per ball) and has also ventured into accessories. Now you can indulge yourself with padded hangers, shoe stuffers and lingerie bags, all covered in Colefax and Fowler's famous fabrics. At Cherchez, 862 Lexington Ave., New York 10021.►

L'Air du Temps

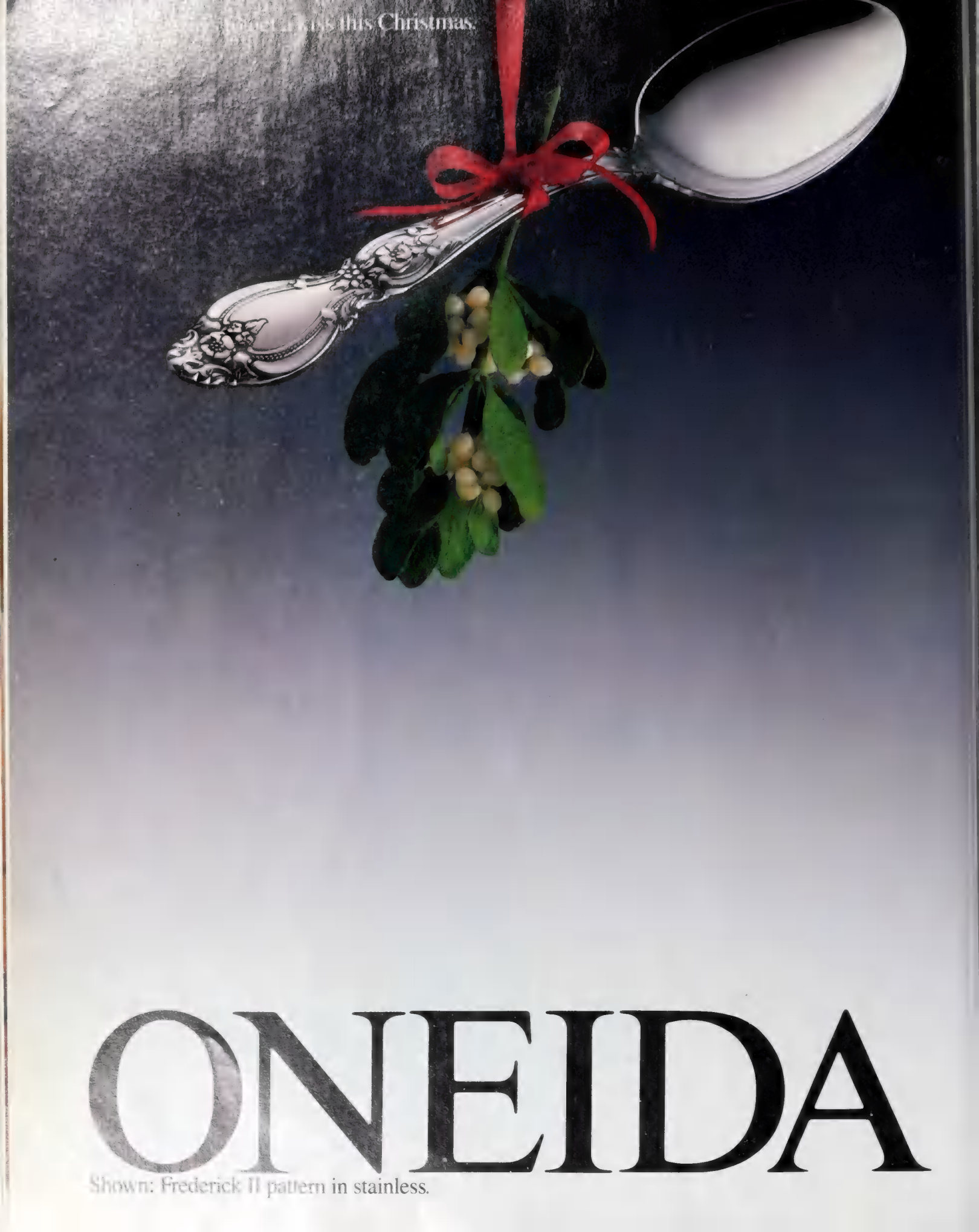
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HOLIDAY GIVING



ANGELS BY MARK HOFFMAN

ON THE WINGS OF ANGELS

Some angels are too heavenly to pack away at the end of the holiday season, one reason why artist Nancy Thomas depicted her 16-inch long band of angels *(above)*, $56, carrying Valentines, pumpkins and symbols of six other holidays. ▪ If you're looking for architectural angels, such as the flower-toting peach plaster cherubs, left (10 inches high, $17 each), Putto & Gargoyle offers a heavenly host in a range of pastels; catalog $2.



ELIZABETH HATHON

STOCKING FEAT

For anyone with a long Christmas list, the best stocking to hang may be this tapestry one ($75, The Art Institute of Chicago). Not only is it made with richly colored wools, but it's ample enough (9½ inches across) to hold the following (from the top): silver-plated tea strainer, teapot-shaped infuser, both $13.50, from Contre-Jour, Inc. Accordion photo album in a black and red 18th-century print, $25, Cooper-Hewitt Museum. Shaker pin cushion, $14; teddy bear with Christmas tree, $20; folk art postcard book, $5.95; and Santa Shaker box, $28; all, Museum of American Folk Art Book & Gift Shop. White ruler pen, $2, D.F. Sanders & Co. Mini black sewing kit, $12, Contre-Jour, Inc. Red stereophonic earphones, $18, Sony. All items available by mail.

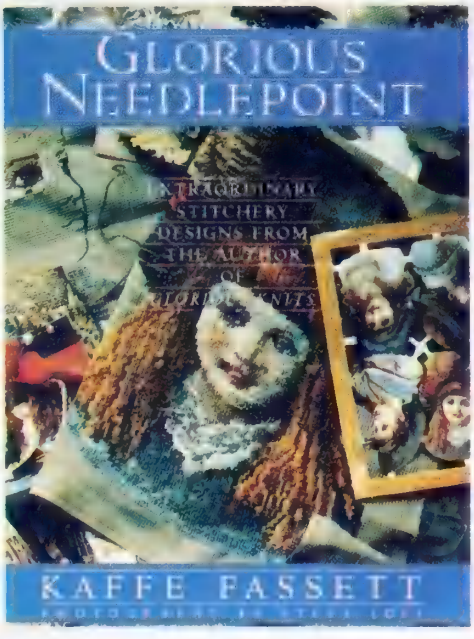
FOR MORE DETAILS, SEE PRODUCT INFORMATION

FOUR-SEASON GREETINGS

If you pine for a wreath that will look handsome all year, consider this 12-inch *faux*-ivy one *(right)* with a papier mâché bow, $65, Wolfman-Gold & Good Company (the bow, sold separately, $6, makes a perfect napkin ring).



ELIZABETH HATHON



PRESENTING BOOKS

No time to make any of the colorful projects in *Glorious Needlepoint* (Crown, $25) for holiday gifts? Give the book instead! Author Kaffe Fassett's passion for stitching is contagious. ▪ *Adirondack Furniture and the Rustic Tradition* by Craig Gilborn (Abrams, $60) tells how grand resorts acquired their twig and bark furnishings. ▪ Coauthored by HB's Claire Whitcomb and her father, John, *Oh Say Can You See* (Morrow, $17) is a witty compendium of U.S. history anecdotes.►

PEOPLE



TOM GARNER

HOW SPALDING TURNED GRAY

Living in a SoHo loft, actor/writer Spalding Gray found he was yearning for "rooms and doors . . . a house like I grew up in." Thus he decided to take the plunge and buy his first home, an adventure he recounts in *The Terrors of Pleasure*, debuting on HBO this month. No sooner did he close on his dream cabin in the woods than he discovered its rustic beams had bugs and the fireplace was sinking (along with the stone barbecue pit, above). Since then, he's moved into a house "with right angles" and has filmed a PBS special, *Bedtime Story*, airing this fall, and a new movie, *Stars and Bars*.



FATHER CHRISTMAS

If you sit with Roger Horchow and look through his Christmas catalog, you'll find him saying, "Oh, that's what I'm giving my mother-in-law . . . my art director." He has a rule that "everything I buy for the catalog has to be something I'd give to someone I know." Indeed, that personal touch is the secret to his catalog's million-and-a-half circulation. What Mr. Horchow's friends are receiving include majolica plates copied from his wife's collection (four for $45); a silver-plated heart box, $9.90; and the folk art Santas above, $175 each. This January, look for his new home furnishings and linens catalog.■

HER IMPRINT

The Chicago shop we're never able to resist is Branca, Inc. (122 W. Illinois St.), where ebullient Alessandra Branca reigns over five always-changing room settings filled with prints, antiques and custom accessories (such as the hand-painted pillow, below right, $145). Her career began seven years ago when at the age of 23 she started selling prints, still her passion. "I'd create settings to show off the prints—and people loved them," says Ms. Branca, who's opening a second decorating shop in Palm Beach, Fla., this spring.



TONY SOLURI



LEIGHTON MILLER

Editor CAROL COOPER CAREY
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"THE REVIVAL OF INTEREST IN EILEEN GRAY REFLECTS AN APPRECIATION FOR HER CONSISTENTLY *HUMAN* APPROACH TO ARCHITECTURE AND DESIGN"



At a 1972 Parisian auction one of Eileen Gray's decorative lacquer screens, c.1913, fetched a record-breaking $36,000. Suddenly collectors and historians wanted to know more about the elusive designer, who died in 1976. A 1980 exhibit at The Museum of Modern Art in New York City focused on Miss Gray's modern furniture prototypes and architecture. Prices for her pieces skyrocketed—a white-painted "brick" screen was auctioned for $14,200 in 1980, $64,500 in 1984. And many of Eileen Gray's designs—including the Transat and Bibendum chairs, Satellite mirror, E. 1027 table and rugs—are being reproduced today.

Eileen Gray's life spanned a period of world-shaking changes. Born in 1878, when Queen Victoria was still on the throne, she died, at the age of 98, in an era when men walked on the moon. She was brought up in an aristocratic Anglo-Irish family, and at age 24 asserted her characteristic independence by leaving home—not to marry, but to live and work for the rest of her life in France.

Miss Gray took up residence in Paris, near the bohemian quarter of Montparnasse, and enrolled in art school. She soon grew bored with classical art training, however, and turned to the burgeoning field of the decorative arts. She began designing and making decorative screens, tables and other objects in lacquer, an extremely demanding craft that she mastered with the aid of a Japanese mentor. Through her experiments in lacquer, Miss Gray developed new colors and ground-breaking designs, including her classic "brick" screen. After traveling to Morocco to study weaving and dyeing, she also began designing rugs, and soon became known for her colorful, abstract patterns.



Eileen Gray; her E.1027 glass tables, also known as "smoking" tables, at Stendig International.

Eileen Gray's first important client was Jacques Doucet, the king of French fashion and a passionate art collector. He brought Miss Gray to the attention of the Parisian elite, and after World War I she began to work as a decorator, opening a shop named Jean Désert (she thought a man's first name gave credibility; the surname is in honor of a trip to the desert).

Miss Gray achieved several notable and well-publicized successes, but her progress as a decorator was not brilliant. In England and America decorators such as Sybil Colefax, Syrie Maugham, Dorothy Draper and Elsie de Wolfe were enormously successful, but in France a woman decorator was still the exception. In addition, Miss Gray did not know how to deal with clients or how to attract them. Reserved and intensely private, she was amazed by women decorators whose flamboyant life-styles made them the center of attention among the rich and celebrated. She had no talent for self-promotion; the people who bought her furniture often ignored the person who made it. "I was not a pusher," she later said, "and maybe that's the reason I did not get the place I should have." Nevertheless, Miss Gray's work was frequently praised in the international press; her clients included famous figures from French public life and the upper class; and she was invited to show her work and even to create rooms in important exhibitions.

Although Miss Gray eventually built herself a small house in the South of France, she kept the Parisian apartment she first took in 1907. During all those years—from the time she was 29 until her death—the apartment remained much the same. The salon, with its three tall French windows, was painted mostly white. Although Miss Gray

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Continued from page 36

loathed the plaster moldings on the ceilings (which she called by their French nickname, *pâtisseries*), as a tenant she was not allowed to remove them and later, after buying the apartment, never bothered. Once she painted her bedroom all black, with a thick blue line separating the walls from the ceiling, and she used the same black in the kitchen. But later she repainted the flat all white. In the 1920s, when she began to make metal furniture, the salon contained a chrome sofa covered in bright blue wool, a round table with a glass top, "which got broken when someone sat on it," and two unusual and comfortable armchairs, dubbed Bibendum chairs.

Eileen Gray designed interiors for simple, practical comfort. Her rooms were not showcases, but places for living and working; she disdained clutter and overdecoration. Occasionally she liked to create shocking contrasts: She painted an antique chair gray and covered it with rough gray linen; she put a primitive African stool next to an elegant table.

During the '20s Miss Gray was strongly influenced by De Stijl, the Dutch modernist architecture and design movement. Her furniture became simpler, more architectural, and she began to experiment with exotic woods, chrome and tubular steel, slate, even a synthetic resin known as Bakelite. Around this time Miss Gray met Jean Badovici, an architect and editor of the influential magazine *L'Architecture Vivante*, who encouraged her interest in modern architecture. With Badovici's help Eileen Gray taught herself the principles of architecture, and eventually she built him a house on the Cote d'Azur.

E.1027, as Miss Gray named the house (a code for her initials and those of Badovici), was completed in 1929 when she was 51 years old. A landmark in modern architecture, it is composed of two levels built into the cliffs. In keeping with the Mediterranean setting, it had white walls, railings, sailcloth on awnings and deck chairs, even masts on the roof. The house reflected Miss Gray's particular concern with interior design. "The interior plan should not be the incidental result of the facade," she wrote. "It should live a complete, harmonious, and logical life." In E.1027 she pioneered the use of built-in furniture and storage units. Many pieces designed for the house have multiple functions. Tables, chairs, cupboards, mirrors—everything was movable, flexible and foldable. Table

(Continued on page 42)





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DECORATIVE ARTS

Continued from page 41

legs could be lengthened and shortened; a writing desk could become a coffee table; screens could be moved to redefine spaces.

Eileen Gray's architectural work changed her approach to furniture. No longer interested in beautifully executed one-of-a-kind pieces, she created prototypes that were easily adaptable and easily reproduced, inexpensive or easy to make inexpensively. More and more she used metal in place of wood. Many of her chrome designs preceded those of Le Corbusier, Mies van der Rohe and Marcel Breuer. But while her furniture was becoming simpler and "purer," it was still practical and comfortable. For Eileen Gray furniture was never merely the expression of an aesthetic. At the same time, it was never purely functional. She often added humor to her designs, as in her metal Nonconformist chair with one arm.

Miss Gray was interested in maximizing space. E.1027 was small—1,600 square feet on the first level, 1,200 on the second—and in 1929 she designed a 430-square-foot studio apartment for Badovici in Paris. Her own house in the South of France, completed in 1934, was just larger than 1,000 square feet. Intrigued by uses of limited space, she also sketched in her notebooks the cabin of a boat she took to Mexico and the dimensions of a hotel room.

After World War II, Eileen Gray returned to find her houses vandalized, and her furniture, sketchbooks and plans destroyed. With customary energy, however, she resumed designing projects—building a new home in the South of France and exploring the uses of light. She controlled lamplight with special movable shades or rotating discs, concealed lighting in bedrooms and cupboards and incorporated lamps into some mirrors. But her international fame had faded, and she spent her last years in solitude, almost forgotten.

The revival of interest in Eileen Gray's work today reflects not only an appreciation of her solutions to modern design problems, but also a new recognition of the importance of her consistently *human* approach to architecture and design—an approach that set her apart from her more purely "modernist" contemporaries. "The engineer's art is not enough unless it is guided by human needs," she wrote, rejecting Le Corbusier's concept of the house as a "machine for living."

"A house is not a machine for living," she insisted. "It is the shell of man . . . his spiritual emanation."■

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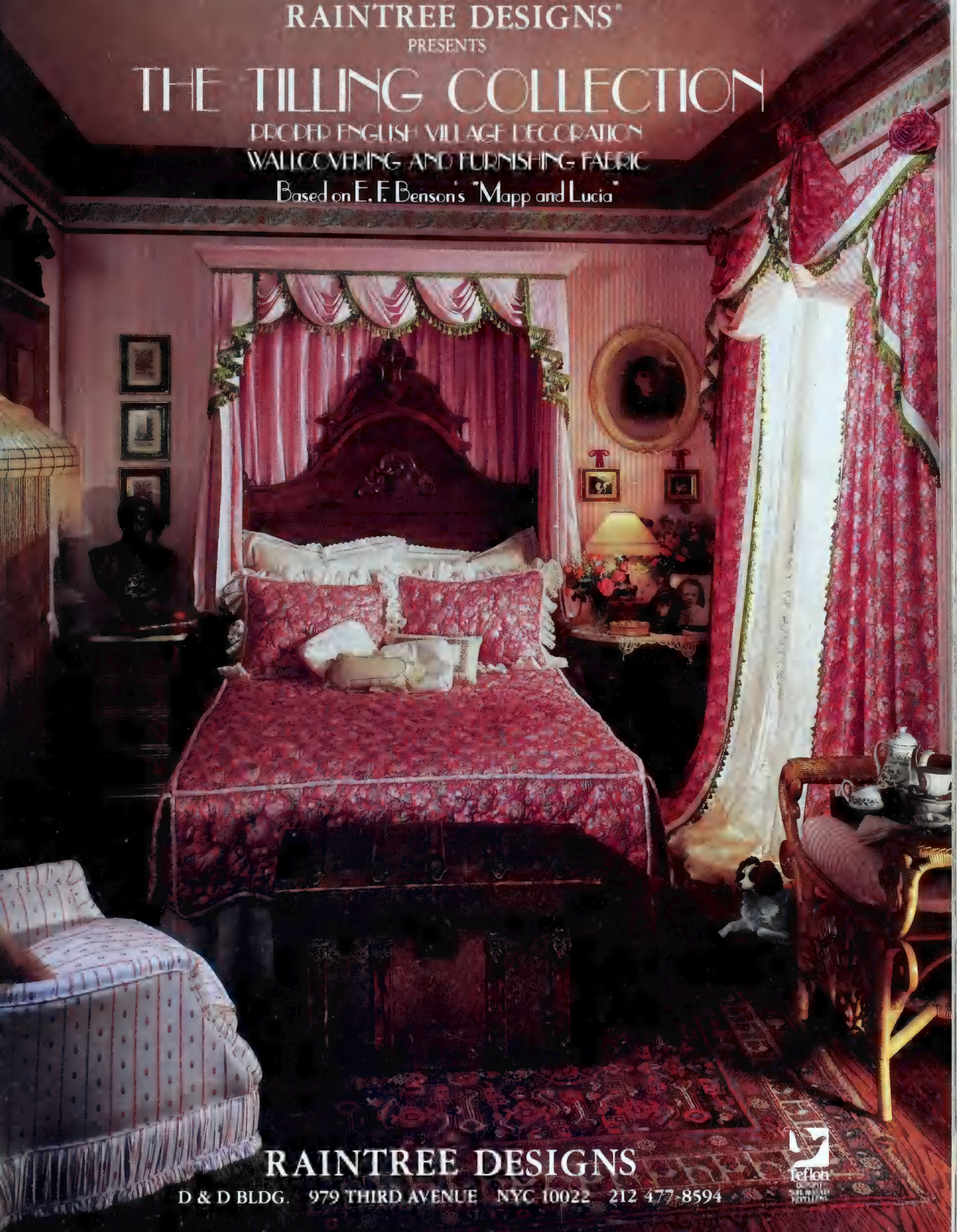
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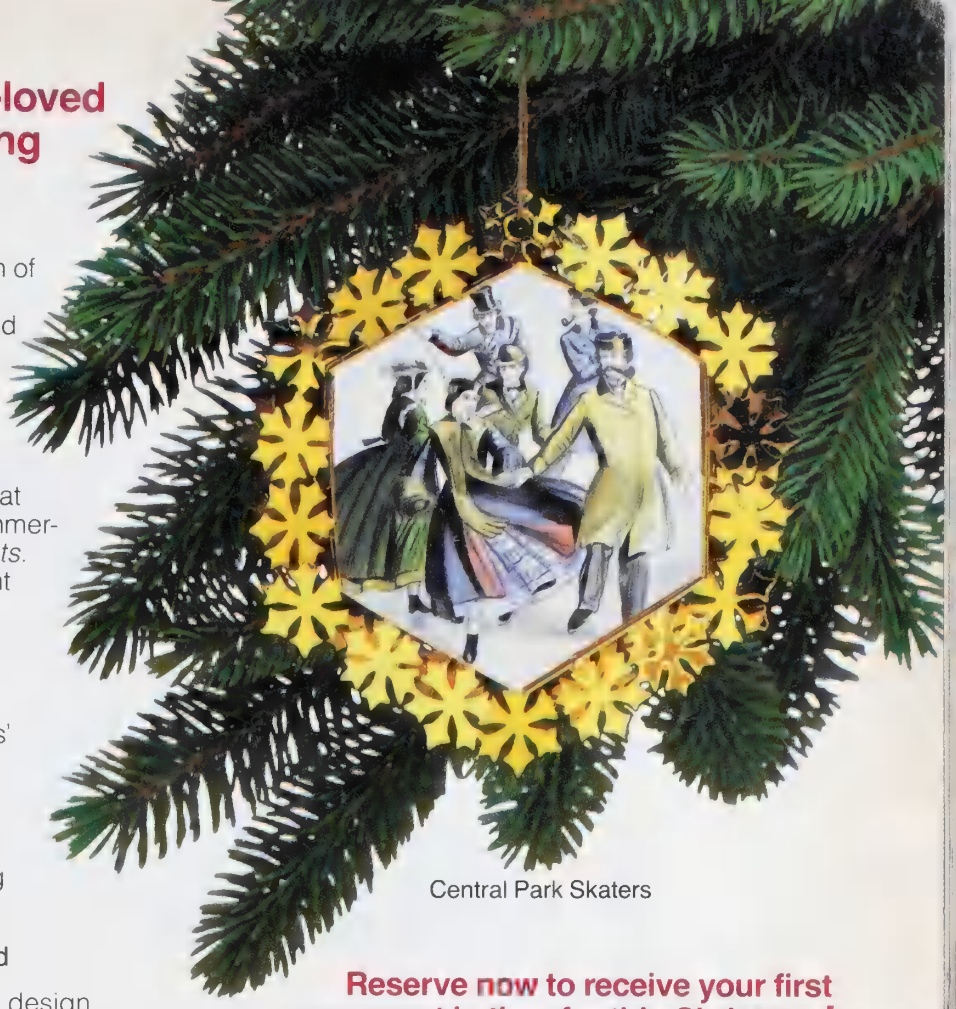
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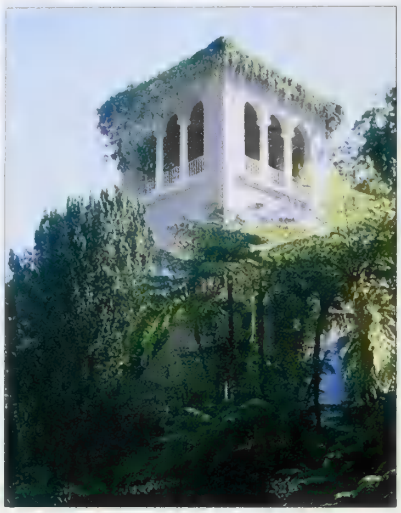
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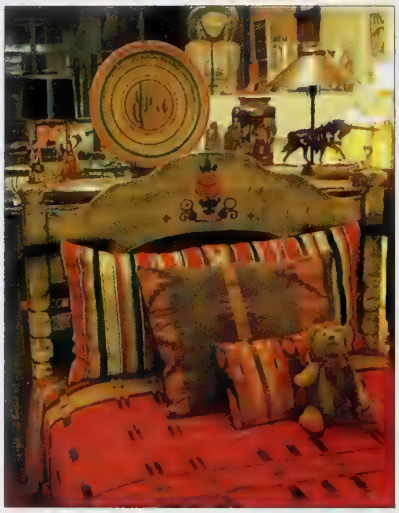
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A SEARCH FOR THE BEST OF L.A. STYLE: FROM THE GLAMOUR OF MELROSE AVENUE TO THE ARTISTS' HANGOUTS OF VENICE

By MARY ANN CRENSHAW







Top left: The tower of the Hotel Bel-Air. *Top right:* One of the newest shops on Melrose Avenue, Territory specializes in Monterey furniture. *Bottom:* The patio of Citrus Restaurant.

Los Angeles is a pink cloud of a place: pink stucco buildings against the intense turquoise Pacific; sunsets that look color-coordinated with cerise streaks on a cerulean sky; an immense rose-colored moon hanging over the hills. But don't let all the pink and turquoise fool you. Beneath that pastel exterior the heart of L.A. is firecracker-hot: fast-paced and vital with a finger-popping energy that's palpable. This isn't the La-La land of legend; this is the Los Angeles of the '80s, where so many trends begin.

Design is no exception. Decorating ideas abound in L.A.'s retail shops—but also in restaurants and even in hotels. For a good example of the prevailing design trends in the '80s, take a look at one of the newest restaurants on Melrose Avenue, Citrus Restaurant, which is all blazing white concrete and glass brick. Then go to Ivy at the Shore in Santa Monica to see rattan furniture and bold tropical prints from the '30s making a comeback.

What you won't find in L.A. is the expected. Here traditional stucco-and-tile Spanish architecture meets concrete and glass brick, and avant-garde cozies up to English country cottage (which, in California, is itself somewhat bizarre). Even the familiar California decor—all-white overstuffed furniture and pastel pillows—is beginning to give way to kitsch and color. Be on the lookout for hot Mexican colors which are replacing those pastels. Also, watch for the current trend: old California colonial style, authentic down to the Monterey furniture and Mexican garden pots.

Everywhere you will see inventive contradictions: priceless antiques upholstered in inexpensive polished cotton; a baroque Venetian chandelier suspended in a shop with board-and-batten walls. Los Angeles's shops are filled with brilliant—and portable—design, which means you needn't trust L.A. style to memory. You can take it with you in exchange for legal tender.

If you're planning to shop in Los Angeles, it's best to take it by neighborhood, as we will here. This enormous, sprawling city is made up of neighborhood "pockets," each a small city in itself, each totally different. Scratch the surface of any one, and you'll be surprised: pop art sculpture in posh Bel Air; graffiti ("I luv u cc") along the walls of a Beverly Hills estate; first-rate art in near-ghetto areas; major museums amidst glass-and-steel office towers.

For anyone who really wants to see Los Angeles, an automobile is requisite: Public transportation is sparse, distances are great, and moving quickly is essential because there is so much ground to cover. Equally essential is a good, clear map of Greater Los Angeles. Once you drive to the neighborhood you want to explore, park your car and walk a few blocks at a time. Los Angeles hospitably provides up to two hours free parking in some neighborhoods; in others you'll feed the meters.

The best place to begin your shopping adventure? You might start on the zingiest shopping street in town, Melrose Avenue, where you'll find everything for your house, from the best of the new California design to the finest antiques. Begin at the intersection of Melrose and Santa Monica and work your way out past La Brea.

MELROSE AVENUE

Melrose Place Antiques Inc. (9002 Melrose Ave.) is owned by Tom Buckley, one of Los Angeles's most sought-after interior designers. The shop is chock-full of the finest antiques plus imaginative take-home

(Continued on page 54)

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TRAVEL: LOS ANGELES

Continued from page 52

ideas. (Note the marigold-yellow polished cotton swagged Pompeii-style on the walls.) Here you'll find a set of three Stuart-period walnut armchairs, $36,000; a black and gold lacquered English lady's chair with pullout footstool (c. 1840, $8,700); an English Regency birdcage with tinkling bells, $5,700.

The dazzling collection of Southwestern furnishings at Umbrello (8607 Melrose Ave.) ranges from lodgepole furniture to cowhide sofa pillows. This shop is a dream for anyone fond of Santa Fe style: calfskin lampshades ($300), new quilts in Southwestern patterns and colors ($750 for queen-size), a 9-foot painted-wood cactus ($3,600). Guatemalan fabrics are $23 to $30 per yard; and big Mexican birdcages, rustic and enchanting, are $54 and $90.

La Maison Française Antiques, Inc. is divided into two parts. The garden shop (8435 Melrose Ave.) adjoins the antiques collection on Melrose Place. In the garden shop you will find fantasies straight out of Cocteau's *La Belle et la bête:* A suite of furniture looks like wood-carved Diego Giacometti scattered with little green lizards, vines and ivy leaves. If your home can accommodate a jewel-studded 8-foot Bacchus, he's yours for $24,000. Go through the courtyard filled with architectural antiques into the Melrose Place side of the shop, where a 12-foot-tall Venetian chandelier hangs in unexpected splendor against board-and-batten walls painted L.A.-turquoise.

Out the front door and you're on Melrose Place, a short, diagonal street that connects Melrose Avenue to La Cienega



Boulevard and contains some of the best antiques shops in Los Angeles. A few are open to the decorating trade only, but others also serve the public.

One of L.A.'s best-kept secrets, an outdoor (and indoor) market called **Don Badertscher** (716-A North La Cienega Blvd.), is right in the heart of expensive-antiques country. If you like searching through bins of dusty merchandise, you'll come up with an old iron ladder ($27), or a rough Danish pine ladder ($90 to $130 depending on height). You'll also find ostrich eggs painted in Mexican colors, $95; African or Indonesian primitive masks, $90 and up; Sicilian donkey-cart tassels in hot colors with mirrors and bells, $25 each.

Custom framer **Richard Tobey** (741 North La Cienega Blvd.) makes moldings on the premises. Some are Mr. Tobey's designs, others are copies of antiques. All are finished in gleaming gold leaf. He does framing for the J. Paul Getty Museum, the Smithsonian Institution and the White House (credentials enough!), and will be happy to accept work by mail. Here moldings of composition material or wood range from $36 to $200 per foot.

Now, back-track down Melrose Place and continue along Melrose Avenue to **Gazebo** (8264 Melrose Ave.), where English country pine is mixed with African baskets and other African primitives. An English pine linen press, c. 1860, goes for $4,250; a framed Victorian beadwork piece, $650. Scattered about the shop are beautiful Zulu baskets. A lidded basket with coral-and-cream designs worked on a brown background goes for $325.

In **Wilder Place** (7975½ Melrose Ave.) owner Jo Wilder has amassed a terrific

(Continued on page 58)

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TRAVEL: LOS ANGELES

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collection of art furniture, original wall hangings plus a plethora of easy-to-cart-home gifts (painted marble fruit, for instance, at $14 a piece). Check out Chris Collicott's award-winning painted-bronze fruit bowl on a tripod of bronzed wrenches, $240. An extraordinary peaceable-kingdom "painting" is actually a paper cutout in a painted frame ($400).

The Soap Plant (7400 Melrose Ave.) stocks Mexican tourist kitsch and possibly the best collection of Mexican dance masks you'll ever come across—some old, some copies (you'll never guess which is which). A gray deer mask, for instance, is $25. The Soap Plant has relegated most of its peerless folk art collection to a new upstairs gallery, **La Luz de Jesus Gallery**. In the main room, you'll find changing shows of L.A. artists such as cult-cartoonist Gary Panter; and in the back room, bizarre antiques, mad furniture and Haitian voodoo art. Brightly painted standing crucifixes by artist Jon Bok are studded with sparkle-filled Coke-bottle caps ($45 to $55).

Territory (past La Brea Ave. at 6907½ Melrose Ave.) has the essence of old California. This new shop specializes in Monterey-style furniture designed and made in Los Angeles in the '20s and '30s. Territory also carries a slew of hammered copper from the early California Arts and Crafts Movement. (A 15-inch bowl with a design of grapes goes for $280.) Don't miss the new hand-forged black iron flatware (the spoon has a hammered-copper bowl, the fork is three-tined)—perfect with Monterey furnishings. A 24-piece set is $475.

Swing back along La Brea Avenue because you shouldn't miss **HaRry** (148 S. La Brea Ave.), an emporium of '50s kitsch—free-form tables painted in raw hot color, art glass and ceramics, bizarre wrought-iron lamps.

A trek through the neighborhood would be incomplete without checking out the restaurant scene. One of the city's trendiest restaurants, simply called **City Restaurant** (180 S. La Brea Ave.), is right down the block from HaRry. A huge, practically undecorated space, it's all white walls and big windows. Try the chicken mousse-filled rigatoni.

Trumps (8764 Melrose Ave.) is a minimalist place furnished with banquettes and sleek straw chairs in monochromatic taupe. The restaurant displays an ever-changing collection of art, and serves some of the best of the new California cooking.

Citrus Restaurant (6703 Melrose Ave.) has the quintessential L.A. look, blazing white concrete and glass, glass, glass. A third of the action takes place in the restaurant; the rest, on the lively patio where a lithe and stylish crowd lunches on crab-salad slaw. (Make a reservation before leaving home—tables are difficult to get.)

Cha Cha Cha (656 N. Virgil Ave.), a favored hot-spot of the young, is all cacophony and Latin-Caribbean fare. Unless you go early, chances of gaining entry are slim. Once in, munch on the spicy shrimp or grilled chicken with mole while you case the artwork displayed on the walls, and the celebrities displaying themselves.

Le Chardonnay (8284 Melrose Ave.) serves Paris-bistro food in an elegant Art Nouveau setting—tall mirrors, carvings and turn-of-the-century "gaslights." Feast on salmon with crayfish sauce.

SANTA MONICA

Whiz out Wilshire Boulevard to Santa Monica (about a 20-minute trip), a beach community where real people live, without the voltage-per-inch dazzle of Melrose. Cut over to Montana Avenue and work your way beachward.

Nonesuch Gallery (1211 Montana Ave.) is a small space in which Gloria List has gathered a brilliant collection of American primitives, cowboy relics and Latin American religious art. Don't overlook the collection of antique Pendleton blankets in vivid colors ($165 to $455).

The Blue House on Montana (912 Montana Ave.) has a lovely grouping of antique pine furniture and exquisite old, lacy linens. A c.-1860 white crocheted bedspread goes for $420; a big pillow sham, $195; and a pine chest that's been made into a slant-top desk, $1,000. Some of the most unusual pieces here are the chicken-coop hutches from England, $2,700 each, which are snapped up as quickly as they arrive.

Santa Monica also happens to have one of the best restaurants around—**Ivy at the Shore**, the beach-side branch of Los Angeles's hot spot The Ivy. The aura is California in the '20s, '30s and '40s, and the fare runs to all-American food.

(Continued on page 64)





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TRAVEL: LOS ANGELES

Continued from page 58

VENICE

Venice is the beach community of L.A.'s arty crowd, a place where ramshackle exteriors hide million-dollar interiors, a favorite hangout of rebellious actors (Dennis Hopper is one) and grunt and groan bodybuilders who improve their definition along Muscle Beach. Venice is also home to boutiques, first-rate art galleries and "destination" restaurants.

The Native American Art Gallery (215 Windward Ave.) has museum-quality art and artifacts. This is serious Indian art with serious price tags. For instance, classic Mimbres bowls cost $3,000 to $6,000; a rare Zuni jar with white geometrics is $1,200; a 19th-century Navajo Moki weaving in four-ply Germantown wool with purple, black and red stripes is $3,800.

Walk down the beach to **Jody Maroni's Italian Sausage Kingdom** (2011 Ocean Front Walk) where you can buy sausages to take home for cooking or to have grilled on the spot for an onion, sausage and pepper sandwich. Then noodle off to **Rebecca's** (2025 Pacific Ave.), a restaurant designed by L.A.'s iconoclastic architect Frank Gehry. The fantasy decor of floating crocodiles, underwater tableaux and seawater-blue banquettes gives the illusion of dining at the bottom of the ocean. Mexican cooking heats up the cool, however, and so does the ever-growing crowd of trendies who arrive early, stay late.

72 Market Street (which could be found at only that address) is a contemporary steel and etched-glass bistro designed by Morphosis. 72 Market Street serves flawlessly prepared fish along with this year's L.A. fare—meat loaf and powerful chili.

Sabroso! (1029 W. Washington Blvd.) is a small Mexican cantina tucked away off the main Venice drag. Sabroso! has contemporary Mexican architecture, inspired by Luis Barragan, and dishes up fare such as cozuela ranchera with black-eyed peas, and duck and sausage carnitas.

HOTELS

Choosing a comfortable hotel isn't the problem—choosing a convenient location is. To avoid spending your entire visit in transit, stay close to your favorite shopping street. Here are some of our picks.

The Beverly Pavilion Hotel [9360 Wilshire Blvd.; (800) 421-0545] is perhaps the best-kept secret in Beverly Hills. This small hotel is a few blocks out Wilshire from the Melrose action (right next to famed Rodeo Drive). There are private balconies (with geranium trees in tubs), comfortable sitting areas plus a rooftop pool and a first-class restaurant. A double room is $125.

The Beverly Hills Hotel [9641 Sunset Blvd.; (800) 792-7637] is L.A.'s renowned Pink Palace, where you'll still see powerful people at "power breakfasts." The Polo Lounge is the spot for star-gazing, and the lush foliage on the grounds and the lithe bodies in the pool let you know you're in Tinseltown. Double rooms from $150; bungalows, $450.

Four Seasons Hotel [300 S. Doheny Dr.; (213) 273-2222], the newest luxury hotel in the city, is possibly one of the most beautiful anywhere. There are waving palms in the courtyard, and suites have closets the size of an average bedroom and French windows opening onto Beverly Hills views. Doubles, $200; deluxe suites, $400.

Beverly Plaza Hotel [8384 W. Third St.; (800) 624-6835] is a small newer hotel on up-and-coming Third Street, two blocks from the Beverly Center and a hop-and-skip from La Cienega Boulevard and Melrose Avenue. Spacious rooms are appointed with armoires and squashy sofas. A limousine service takes you free of charge to anywhere within a 5-mile radius. Doubles begin at $94.

Bel Age [1020 N. San Vicente Blvd.; (800) 424-4443], one of L'Ermitage Hotels' most beautiful hotels, has a glorious rooftop pool (to say nothing of the rooftop hot tub) overlooking the Hollywood vista. Elegantly French in decor, it's just off Sunset Boulevard and seconds from Melrose Avenue. Doubles begin at $210.

Chateau Marmont [8221 W. Sunset Blvd.; (800) 242-8328] is old Hollywood at its best, right down to the lobby. The Chateau Marmont is a favorite for writers, rock stars and movie idols who long for seclusion (and hide out in the bungalows). Double rooms begin at $90; bungalows are $275.

Hotel Bel-Air [701 Stone Canyon Rd.; (213) 472-1211] is the place to stay if privacy is what you're after. With its balconies and patios, carefully tended grounds and swan-dotted lake, the Hotel Bel-Air epitomizes old Los Angeles glamour. Double rooms are $225; suites, $450.■

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Draperies: "Desert Sky" in the tumbleweed color.

Pillows: The center pillow is covered in "Chimayo," the front pillow in "Desert Sky." The chair pillow appears in "Bluewater." All three are in the tumbleweed color.

Wallcovering: "Desert Sage Trail" in cream/desert rose.

Note: Waverly collections offer finished products including comforters, spreads, draperies and shams ready-made as well as to custom-order from Waverly's Home Fashions. All fabrics are Scotchgard® protected.

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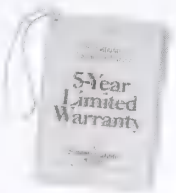
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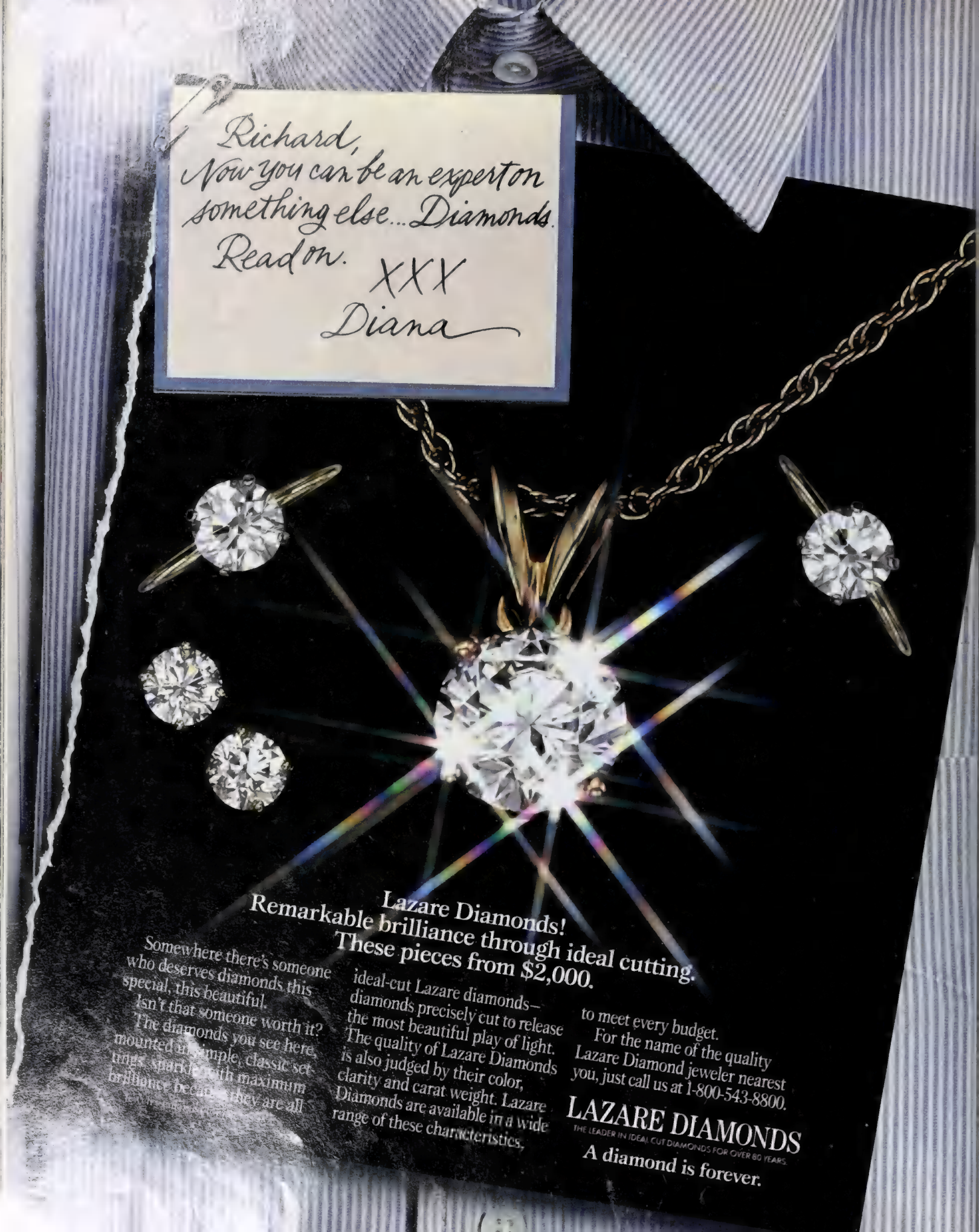
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HOUSE BEAUTIFUL
NOVEMBER 1987



A PASSION FOR PATTERN

Poring over pictures of a designer's house is for decorating buffs what watching the World Series is for baseball fans—a chance to see the game at its best. In their own rooms decorators take risks, indulge their passions and experiment with new ideas. Reading about Bunny Williams's house is just such a pleasure.►





"I chose this wallpaper," says Bunny Williams, "because at the time we were decorating the living room we had no paintings or pictures to hang in here. Bare walls seem to cry out for something."►

"My taste is all-embracing," says this collector whose bedroom houses treasures from near and far

Bunny Williams's house doesn't fall into an easy decorating category. There is no catchy phrase to describe the style, no trendy name for the way it looks. Odd as this may sound coming from someone who is a decorator, Mrs. Williams, a partner in the prestigious design firm Parish-Hadley Associates Inc., wanted the house to look undecorated. "Of course, I don't mean 'undecorated' in the sense of looking thrown-together," she says, "but like a house that has evolved slowly over many years." The 1840 Federal house where Bunny and Randy Williams go for weekends lends itself to Mrs. Williams's extraordinary talent for making rooms look as if several generations have added to them. She likes a variety of styles and periods of furniture, an abundance of prints and patterns, and collections of china and needlework.

According to her partner Albert Hadley, Mrs. Williams's genius for mixing comes down to "an ability to take risks where a timid soul would never go." He describes Mrs. Williams and the firm's founding partner, Sister Parish, as "being able to put things together with no apparent regard for design, color, scale or period. They mix things in delicious chaos, and the effect is like a Vuillard painting with all the colors and exciting patterns."

This analogy is one Mrs. Williams herself uses. "Mixing prints and patterns is like painting. You keep trying something, and your eye will tell you whether the color is too light or too strong or whether the pattern is too large. There are no rules because it depends on what your eye tells you, and everyone's eye is different." ►



Like most designers working on their own houses, Mrs. Williams lets her creativity loose, using more patterns more exuberantly than she would for a client. "There are four chintzes in the master bedroom," she says, "and in twenty years I have had only one client for whom I could do the same thing." Chintz on the curved-back chair is an antique remnant; print on tufted slipper chair is Indian cotton.





"We fell in love with this house because it feels Southern," says Bunny Williams, who grew up in Virginia. "It was built by a New Englander whose wife was Southern, and it once had a double tier of porches on all sides." Only this back one remains. The light and airy rooms with high ceilings also remind Mrs. Williams of the South.



Most of the house was built in 1840, but the dining room was built in the 18th century. A striped wallpaper in the Directoire style makes the low ceiling seem higher. The Williamses bought the needlepoint rug on their honeymoon in Portugal.



Mrs. Williams, famous for her overscaled flower arrangements, likes to use large, leafy branches whenever possible. Because she was not on hand to supervise a complicated paint finish, Mrs. Williams chose a striéd wallpaper for the hall.



Headboards in this guest room are endpieces that Mrs. Williams took from an antique Directoire daybed. The wood had been painted to look like rosewood. The fabric on the walls and for the window pelmets is one of the discontinued patterns Mrs. Williams likes to use "so I won't keep seeing it again and again."



The coffee table in the library *(above)* is an English Regency bench, and the chair beside the desk is neo-Gothic. The wing chair is covered in an antique paisley shawl—just one of the small effects Mrs. Williams uses to make her room inviting and comfortable. "I don't like all upholstery to be new," she says. "People feel more comfortable when some of the fabrics are old." The painting of bunnies above the mantel was a present from Robert Jackson, who painted the window pelmets in the living room, and the fan sculpture on the mantel is by Christopher Hewat.

The way Bunny Williams mixes periods and styles of furniture plays a large part in making her rooms look as if they have been just this way for many years, but what truly sets her house apart is the astonishing collection of fabrics, antique chintzes and unusual textiles she dispenses with a lavish hand. Mrs. Williams is very fond of discontinued fabrics, mill ends, old swags and jabots bought at estate sales, even Indian cottons found in fly-by-night shops. "I don't want to see the same things over and over," she says, "and if a fabric is discontinued, that's it." She has been collecting fabrics for almost 20 years, and by now has two huge closets full. "When I see something I like, I usually buy six yards, which is enough to cover a chair. Of course, if it's antique, then I buy all of it. When trying for this 'undecorated' look, you could shop forever for a pattern here, another there. It helps to have a stockpile." It was a question of economy as well when the Williamses first bought their house. "We had a lot to do, and when you have a budget it seems a shame to tie up so much money in fabrics. I'd rather spend it on antiques."

Although Mrs. Williams uses a vast number of patterns and prints, her rooms never seem chaotic, and no single pattern ever appears predominant. "The whole room should blend so that no one thing jumps out at you. Although my decorating has many madnesses, there have to be restraints. My whole philosophy is pattern then relief—complicated detail next to a plain surface. I feel the same way about color. People forget that bright colors need relief." The living room is a case in point. Mrs. Williams thought long and hard before making the unlined silk tafetta curtains in such a bright acid-green. "I finally decided that the beigey-taupe of the carpet and the neutral background of the wallpaper were enough 'relief.' "

For large expanses of color Mrs. Williams likes mysterious shades like the sponge-painted walls in the library. "It's not blue and not green, but a very strange color that I have never gotten tired of." Mr. and Mrs. Williams painted the walls themselves, mixing the paint and using cheesecloth to put it on. "I had seen it done so many times," she says, "and wanted to try it myself."

The Williamses don't do as much actual painting and wallpapering as they did in the beginning, but they are both still passionate about making the house comfortable for their friends. In fact, having friends visit is a favorite pastime. "Randy is a very good cook, and we both feel that a party is a wonderful gift to give our friends. We would rather cook and fix flowers than play golf. You have to have that feeling about entertaining or it becomes a burden."►

Editor NANCY GOSLEE POWER
Photographer LIZZIE HIMMEL



The kitchen ceiling is painted pale blue to show off the room's white moldings and woodwork. Bunny Williams's collection of majolica fills shelves next to the fireplace. ■


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PRETTIEST HOLIDAY TABLES

Mixing china patterns with artful abandon

Americans are becoming adventurous cooks—creating recipes, breaking rules about what goes with what. Why are we so rigid when it comes to setting the table? Dinner and salad plates, knives, forks and spoons are relentlessly matched; napkins and cloths are often boringly white.

It may not be that we lack courage to break rules, but simply ingredients. It is, after all, much easier to stock a pantry than to stock a china closet. Unless you are a passionate collector of antique china or handcrafted plates, chances are you don't have a closetful of pieces to choose from. Taking the tables on these six pages as inspiration, you too could become a collector. *On the tea table:* Oneida cake stand, $60; server, $18; Kosta Boda pitcher, $110; Spode luncheon plates, $41 each; Bernardaud Limoges teapot, $135; Royal Crown Derby plates for cookies and lemon, $60, $34; teaspoons, Reed & Barton, $37.50 each at Fortunoff; forks, knives from Lunt, $45 each. Creamer, $55; sugar bowl, $75; cup and saucer on right, $55; Robert Haviland & C. Parlon. Cup, saucer on left, $72, Puiforcat. Curtain and wall fabric, Covington Fabrics Corp. *On the buffet table:* Dinner, salad plates, $40 and $23, Thaxton & Co.; glasses, $42, Smyers Glass; flutes, $63, Royal Copenhagen; lemonade jar, $13, Anchor Hocking; silver ladle, $1,135, Georg Jensen; breadstick bowl, $120, Kosta Boda. Silver cheese knife, $70; yellow knives, four for $10; salt and pepper shakers, $18; Angela Cummings for Arita. "Colonnade" flatware, $31.25 per five-piece setting; "Ionic" flatware, $25 per five-piece setting; Towle.►

Above: **Count the patterns on this tea table: There are six. Because a dominant color in each is pink and the background is white, all blend beautifully. The setting also proves that eclectic collections can grow from a single favorite—here, it was flowers. With the strawberry tart, serve sandwiches of smoked trout with cucumbers on pumpernickel; curried chicken salad on whole wheat bread.**

Opposite: **Color isn't what unites this table, but the fact that each plate, glass, napkin appears handcrafted. This contemporary look suits the informality of the buffet dinner set in a dining room designed by Ricky Fingerhut. The "bouquet" of melons, squash, baby eggplant and vines is by Tom Pritchard of Mädderlake. For how-tos of this and other arrangements, turn to page 00.**

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CHANDON



Right: Blue sets the theme in this dining room with a garden mural. Dinner plates have a fishnet pattern; salad plates look like pop art. Spoons and forks with blue synthetic handles team up with pistol-handled knives. Thin blue lines run through the champagne flutes. *Opposite:* For a holiday dinner, set an opulent table with a rich red cloth, tapestry napkins, marbleized-pattern service plates and crystal wine goblets. In a pleasing counterpoint to the stemmed goblets, each water tumbler has a different pattern. ►



Collectors of china, silverware and crystal create talked-about settings



TIM STREET-PORTER

Above: **For this California dining room furnished with a travertine table, designer Dennis Wilcut chose stonelike materials for the place settings. Beige terra-cotta plant saucers are used as service plates; plates and bowls on them are pale pink stoneware. Chopsticks with tips painted pink and turquoise fit the theme of an Oriental luncheon of ginger chicken salad. Flowered napkins are the only pattern on the table.**

Opposite: **For a romantic dinner for two the menu is simple and luxurious—angel hair pasta with caviar, salad with radicchio, chocolate soufflé—and the settings are simple and elegant. Gold-rimmed goblets, blue and gold service plates, covered boxes reproduced from old Chinese porcelain and flowers create the perfect mood. The cloth is a length of gauze twisted once in the middle of the table.**

Because you're probably planning a party for the holidays, now is a good time to begin collecting for your table. Think about how you'd like the setting to look, then ask for new china or crystal for Christmas. Before you begin dropping hints, however, think in terms of a unifying color or theme. For instance, if the blue and white china you got for wedding presents still makes you happy, add service plates like these blue and gold lacquered chargers *(opposite)*. If green is your favorite color, you might choose the marbleized plates on the preceding pages—rich on a red cloth, but cool in the garden on a summer day. When you are beginning to mix patterns, stick to either delicate or heavy china. *Garden room (preceding pages)*: Dinner plates, $22; salad plates, $28; by Angela Cummings for Arita; silverware by Kirk Stieff, $431 for a five-piece setting; glasses, $19.50, from Iittala; blue-handled forks, spoons, $18 each, Barneys New York; blue salad bowl, $235, Kosta Boda; flutes, $48, Smyers Glass; pitcher, $80, Orrefors Crystal; napkins, $6, Bergdorf Goodman. Mural by Silvere Boureau. *Holiday table (preceding pages)*: Crystal tumblers, $55 to $65, Hoya Crystal; dinner plates, $33, Lenox China; service plates, $50, Villeroy & Boch; wine glasses, $47, Waterford Crystal; silverware, $502.50 per five-piece place setting, Gorham; fingerbowl with fruit, $200, Saint-Louis; fabric for tablecloth, $14.50 per yard, Laura Ashley. *California dining room (left)*: Plant saucers, $12, Beverly Hills Seed Co.; Colorstone dinnerware, $100 for set of four place settings, Sasaki. Flutes, $39, carafe, $95; Orrefors Crystal. Tumblers with flowers, $30; on buffet, bowl, $130; plate, $55; Angela Cummings for Arita. Trees, orchid and flowers in cement basket, The Garden Party. *Dinner for two:* Wine glasses, $110 each; decanter, $250; Baccarat, Inc. Dinner plates, $97.50, Céralene; lacquered flatware, $265 per five-piece place setting, Pavillon Christofle; tureen, $500, Mottahedeh & Co., Inc.; blue and gold chargers, $50, Phillip Mueller. All furniture from Macy's.■

Editors ALLISON PERCIVAL
and JODY THOMPSON-KENNEDY
Photographer MICHAEL SKOTT

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COTTAGE REVIVAL

An 18th-century farm room decorated to be forever young

This fresh-looking living room has a checkered past. The more than 200-year-old one-room structure, originally part of a dairy farm in Chester County, Pa., was a slaughterhouse, and later a garage. It had a packed-dirt floor and crumbling walls when Judith and Jean Luc Alignan purchased the property 10 years ago. The attached house was equally decrepit.

"I knew the house was too small and we would need the garage as an extra room," says Judith Alignan, a real estate agent.

With the help of a friend who wanted to experiment with 19th-century hand tools, the Alignans converted the garage, using found and salvaged materials. Wood for floors and doors came from a felled oak tree; newel posts were made from hickory and walnut logs; ceiling boards came from a dilapidated tractor shed; stone for the fireplace was dug from the original walls and floor. On trips to Jean Luc Alignan's native France, the couple discovered vintage hardware in an out-of-the-way antiques shop.►



The doorway was the garage entrance. To the left, a section of the wall had been cut to accommodate the wide cars of the 1940s. The Alignans replastered the walls, leaving a small niche.

Chippendale sofa table, Nichols & Stone	*$600.00*
Chippendale cocktail table, Nichols & Stone	*437.00*
Sofa, Lee Industries, Inc.	*1,300.00*
Ottoman, Palecek	*220.00*
Chaise, Palecek	*498.00*
Cherub planter, Winterthur Museum	*46.00*
Rabbit pull toy, Winterthur Museum	*32.50*

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Opposite: **Stairs of stone with oak treads have built-in flower boxes facing the window. Fire screen and painting are from Eggs & Tricity Inc.** *Above left:* **The greenhouse, a more recent addition, cost the resourceful owners just $250 to build. They rescued brick for the floor from an old schoolhouse that was demolished, and bought glass panes for a nickel apiece when a commercial greenhouse was taken down.** *Above:* **In a cramped corner a tall, slender cupboard provides vertical storage.**

Designer Renee Leonard was enchanted with the room the Alignans created—particularly its deep windows, white plaster walls and nooks and crannies. But some of the very features that give the room its charm also presented decorating challenges. "The room is small with an odd almost-crescent shape and different levels," she explains. "It was difficult to find furniture the right size—and figure out where to put it." Her choices: versatile pieces from Nichols & Stone in a honey tone that blends with the room's woodwork; Palecek's shapely wicker chairs and ottoman, which provide ample seating without crowding. All are available at retail stores nationally.

The wood and wicker furniture suited the casual look Ms. Leonard sought for this rustic setting. The decorator, a partner in the New York City shop Eggs & Tricity Inc., treated the greenhouse and living room as one large space, packing it with flowers and floral patterns.

So pleased were the Alignans with the results that they went on to renovate other houses—with, Judith Alignan says, one very important difference: "We now use power tools!" ■

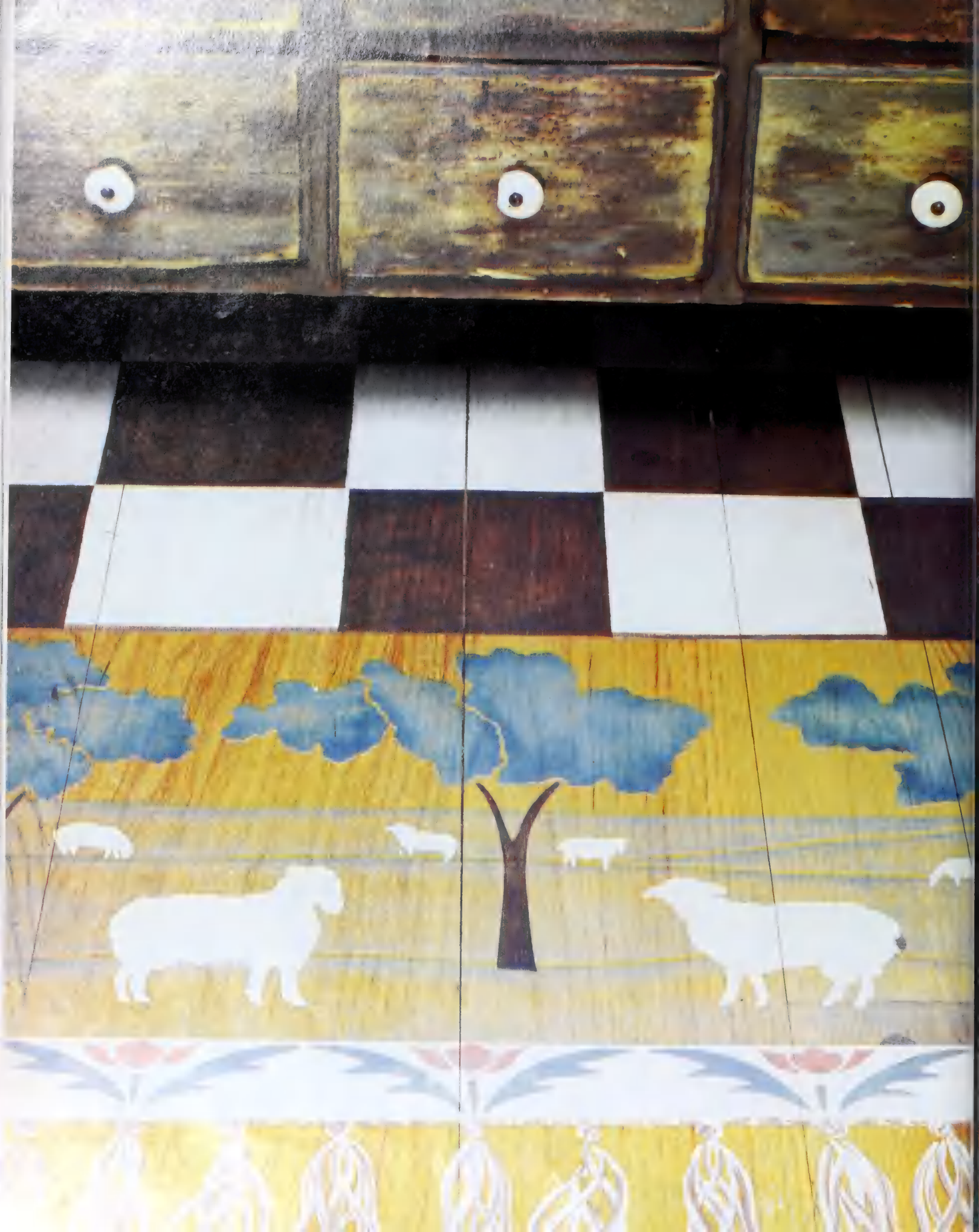
Editor DEBORAH BEAULIEU
Photographer LILO RAYMOND

A tribute to the owners' passions for flowers and dogs

Slipper chair, Lee Industries, Inc.	*$485*
Rug, Kamdin Designs	*2,200*
Occasional chair, Palecek	*316*
Bistro table, Palecek	*97*
Cupboard, Nichols & Stone	*867*

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THE NEW COUNTRY LOOK

At last, an antidote to baskets and clutter—a style we call country graphics, here in an old Connecticut sheep farm ►



"When you have a wonderful color and strong graphics, you can keep a room very simple"

Two of Mrs. Ceppos's own paintings (the one on the left is from her art school days) frame the fireplace. Furniture floats in the middle of the room "because I hate the ballroom feeling of chairs against the wall." Floor painted by Virginia Teichner. Fireplace tiles, Country Floors Inc.►

THE NEW
OUNTRY LOOK





Webbed Shaker chairs from Scott Jordan Furniture—"more comfortable than ladder-back ones"—surround a pine dining table *(right)*. In the living room *(below)* lavender molding sets off tomato-soup-red walls; green striped fabric is tied around a wooden curtain rod for an impromptu valance.

Subtly colored checkerboard floors, edged with a floral border to simulate area rugs

It's no surprise that Sandy Ceppos was "crazy about the recent Shaker exhibit at the Whitney Museum [NYC]." Her approach to country decorating is very much in tune with Shaker aesthetics: spare and strongly graphic. Yet, she arrived at this pared-down look for very personal reasons. For example, her minimal use of accessories is partly due to her three-and-a-half-year-old daughter. "When Samantha was born, I began moving everything off the tabletops," says Mrs. Ceppos.

Her use of checkerboards, a popular country motif, is also highly personal. "Checks have been a favorite ever since my art school days," she explains. "I once did a 10-foot black and white pop art construction." Mrs. Ceppos's checkerboard floors differ from typical ones because the squares aren't painted on a diagonal as in Italian palazzos. "Diamonds make a room grander, but I wanted a more straightforward simplicity," says Mrs. Ceppos, who accented her floor by placing the living room seating on a diagonal. Her upholstery is comfortable and contemporary—an unexpected switch from the traditonal settees and wing chairs. "It's easy to buy a lot of old pine furniture," says Mrs. Ceppos, "but when modern things are mixed in, that's when country decorating really gets interesting for me." Sofa fabric, Cowtan & Tout, Inc.►





THE NEW COUNTRY LOOK





"I like things to change all the time," says Sandy Ceppos, whose bedroom can acquire a new image at the drop of a (straw) hat. The armless chair, once part of a modular sofa (it has a new profile thanks to an oversized back pillow), has a second slipcover, convenient for a quick change. The denim-checked duvet can be replaced by an Amish quilt; black and white checked sheets are stashed in the closet.

"I'm always rearranging everything," says Mrs. Ceppos, who moved the kilim rug up from the teal sitting room. "My husband laughs when he comes home and finds the furniture has been moved." Anticipating her penchant for change, Mrs. Ceppos intended to paint the entire house the same linen-white as the bedroom. "But color just kept creeping in. I couldn't help it!" she says. In fact, the day the painters were coming to paint the living room white, she discovered a beautiful shade of red in a magazine. "I rushed out to the store and bought four tiny containers of four red paints," she says. "While the painters waited, I brushed them on. We dried them with a fan, and then I picked one. It's a cross between watermelon, persimmon and cream-of-tomato soup."

Just as she is unafraid to change her mind about color, she is

THE NEW OUNTRY LOOK





undaunted by career shifts. After years in the cosmetics industry, Mrs. Ceppos left her job at Chanel to launch her own interior design company, even though she didn't have a single client lined up. "My friends kept telling me to go into decorating because they loved the help I'd offer them," she says. With their word-of-mouth support her career blossomed, but her house remains her favorite, ongoing project. Last seen, Mrs. Ceppos, who had just taught herself to comb-paint, was heading home to redo a bar area as a surprise for her husband. ■

Editor MARY EMMERLING
Photographer LANGDON CLAY

"When you slipcover a simple chair in an imaginative way, you give it a personality that makes it different from everyone else's," says Mrs. Ceppos of her armless chair, above. Its inverted pleat has wide awning stripes, as do the corner pleats. Both fabrics are actually sheeting, part of the collection she designed for Brook Hill Linens, which also includes tattersall-checked shams and a ruffled duvet.

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LILO RAYMOND

WHAT TO DO WITH THE TV

Ten soft-touch solutions for living with everything high-tech

With seven children, the majority of them teenagers, "we sit around in the evening and watch TV," says the mother of the clan. "I'd love it if we read Tolstoy, but we don't." Thus she decided to give in to the presence of electronics in her life and, with designer Carole Gratale's help, positioned a 46-inch TV in front of an existing fireplace *(right)*. "We have another fireplace in the next room, so we don't miss it at all," says the owner. Ms. Gratale's paneled wall unit, in addition to lending architectural presence to a suburban home, has pocket doors to hide the TV plus storage for VCR and stereo. Two speakers are built into the tall columns; two others are hung on the opposite wall. The cabinet to the right of the doorway has special dividers for china and extra table leaves.►

In Ellen Terry Lemer's house, a spotlighted skyline of cabinets *(top)* showcases a crafts collection, and hides away a bar, TV, VCR, CD player and stereo.









Even traditional pieces, such as this carved French-style armoire from Baker Furniture *(above)*, are now available with outlets for wiring and cable hookup plus a pullout swivel TV shelf, $4,713. *Top right:* Divide a room or showcase books and collectibles with Techline's three-part storage unit, also available in gray, black or oak grain, $1,750. *Right:* Lined with yellow rose-patterned Laura Ashley fabric, this sagebrush-green armoire has all the character of an antique, $2,399, The Lane Co. (also available in buttermilk-blue and scrubbed-pine finishes). Audio and visual components, Sony Electronics.

ELIZABETH WAIT

What To Do With The TV







Jay Spectre's sleekly curved oak entertainment center *(top left)* is scaled so it can double as a bar or buffet. Since its back is finished, it can stand away from the wall. Shown are two 45-inch-high units, $4,000; a third can be added; Century Furniture Co. *Left:* Intricate inlay defines the four doors of this mahogany chest. Its top section has a swivel TV stand and pullout VCR shelf; below are shelves for stereo and records; $3,053, Hekman Furniture Co. *Above:* This pine armoire with its detailed cornice and carved doors has swivel tray for TV, adjustable shelves and vertical dividers, $2,500, Drexel Heritage. ►



LILO RAYMOND



DANIEL EIFERT/HARVEY HERMAN INTERIORS

When the doors are closed, this pink media cabinet looks like an architectural column

When designer Bebe Winkler first saw this apartment in a Manhattan high-rise, a structural column interrupted the bedroom's East River views. She decided to turn this potential design flaw into a visual centerpiece by encasing the column in floor-to-ceiling cabinets *(left)*. Now, soft lilac-stained pocket doors open to reveal a TV on a pullout shelf (hidden in the shelf is a drawer to house the cable box); custom shelving for stereo and books; and a deep drawer fitted with hanging files to stash bills and financial records.

All the electronic equipment is operable from the bed, where the owner has another gadget she loves: a remote control with buttons to raise the window shades and open the curtains so she can see what the weather is like—without getting out of bed. Painted dressing table, Florence de Dampierre Ltd. Bed comforter and canopy fabric by Scalamandré.■ *Editor* DEBORAH BEAULIEU

"A big-screen TV shouldn't dominate a room," says Kal Berkowitz of Harvey Herman Interiors, who fitted this one *(top)* with a sliding tambour door. The TV's projector is disguised in a coffee table with a laminate top and oak doweling that echoes the tambour door. Hinged "trap doors" fold down for access to controls.

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Lean back in luxury with this adjustable, suede-covered chaise; glass swivel table holds drinks. N. Eilersen A/S.



Stash your papers and pens in a skyline desk with a gray linoleum top and red painted bars. Landerholm & Lund.



Eternally graceful are the simple lines of country armoires, borrowed here for a new 78-inch-high piece. A/S Lamin Møbler.

This yellow-backed chair plays on Josef Hoffmann's famous "Fledermaus" design. Hutten.



SCANDINAVIAN



Worth a profile (or two): shapely metal chairs with turquoise [illegible]. XCOL.

What color to choose for this curvy sofa? Lipstick-red, of course. Gubi Design.



Ingenious corner brackets make it a snap to assemble this grid shelf system. Káess.





Hot seat: a 46-1/2-inch-long birch bench, perfect for tête-à-têtes. Waggeryds.



A new slant on the love seat: wide-angle proportions and soft leather. Uveka Oy.

FINDS

The latest furniture designs draw on classics and new wave lines



Deco-inspired love seat and chair pair up with an ash and laminate table. Swedese Möbler AB. ■

Photographer TORSTEN HOGH

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THREE ROOFS OVER HIS HEAD

An architect in quest of privacy fashions his own compound on a city lot

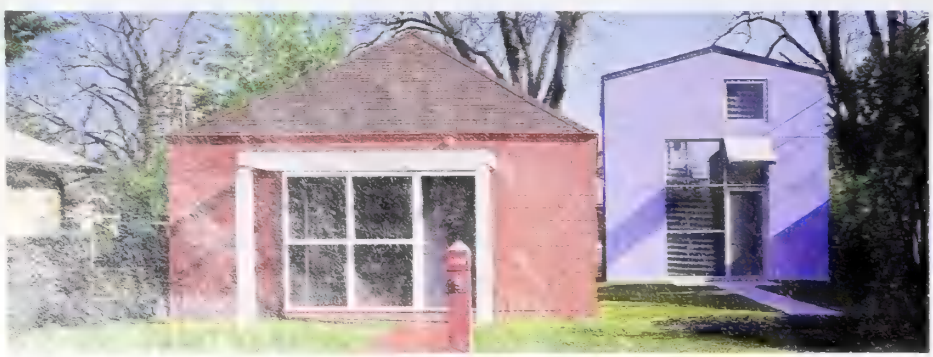


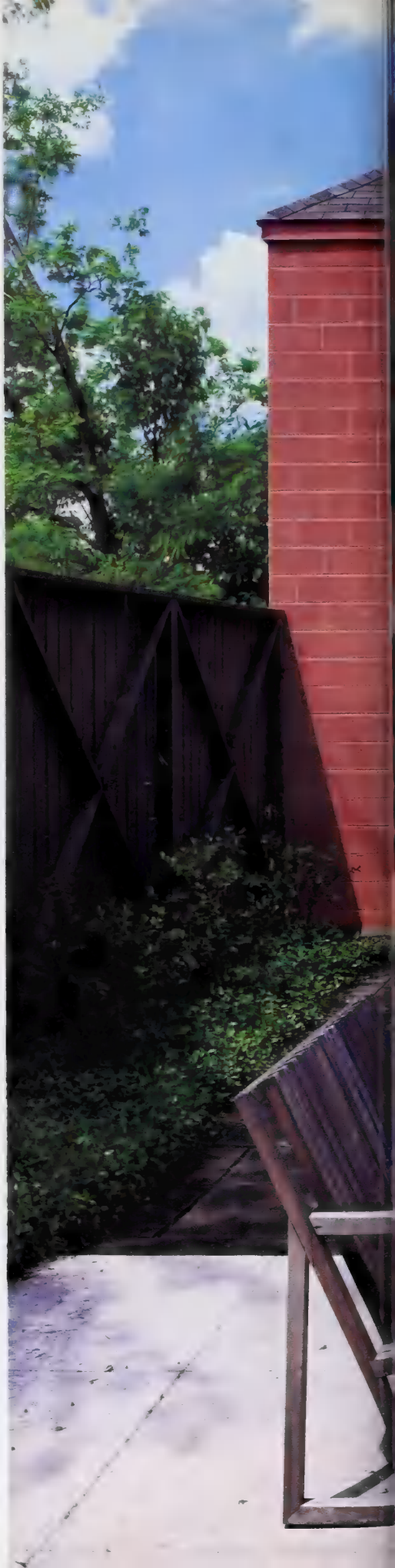
Although Carlos Jimenez fondly recalls growing up one of nine children on a coffee ranch in Costa Rica, he now thrives on the serenity he has found living and working alone. On an otherwise ordinary street in Houston, he has created a compound of three small buildings—house, guest house and studio—carefully proportioned to suit the private life he's chosen. In scale and roof pitch the two facing the street defer to the typical Texas bungalows in that neighborhood. They have the simple geometric forms of Monopoly game houses. Color is what gives them a striking individuality, a lesson Carlos learned in his native country where color is used to transform even the most basic building materials. "Color," Mr. Jimenez says, "is a matter of comfort to the eye. It is a sensuous thing."►





Site plan shows how the buildings form an enclosed court *(right)* where Carlos Jimenez can relax *(top)*. View from street *(below).*









A freestanding blue wall at the center of the house [illegible] living "room" *(above)* [illegible] dining area *(right)* and [illegible] Jiménez's library of books and music tapes. ►

Ingredients for serenity in a compact house: spare furnishings, a sleeping loft and color evocative of a minimalist painting





Glass panes surrounding the door to the new studio *(above)* face the back window, giving the building an almost transparent quality. Narrow venetian blinds control the light.



In the new studio *(above and opposite)* several varieties of glass block edit and abstract the views. "Especially in this hot climate, glass block expresses coolness," Mr. Jimenez says.

"Windows," says Carlos Jimenez, "are not only a means for letting in light, but also an opportunity to create paintings"

When I first saw the fifty-by-one-hundred-foot lot," Carlos Jimenez recalls, "its sole occupant was a lofty pecan tree. I was fascinated with the possibilities offered by this urban lot." So with very little money but much creativity he set about sculpting an environment for himself within the limits of this site. Using inexpensive building materials—concrete block and stucco—and doing all the carpentry and painting himself, he first built the salmon-colored house facing the street.

Mr. Jimenez intentionally kept the interior of the 480-square-foot house to an almost spartan spareness. It contains only what brings him the most peace and joy—his music, books and the canvaslike planes of color he has created. A tall wood ladder leads to a 150-square-foot sleeping loft whose sole adornment is a high window's view of the city lights.

This little building was just the beginning of the architect's exploration of the site. Because he wanted to create an environment in which his work could be synonymous with his home life, just six months later he built the structure at the end of the backyard that was for a time to serve as his studio.

Adding this building transformed the backyard into an enclosed court. Here, Mr. Jimenez installed a barbecue, a typical fixture in almost every Houston yard. However, this one, graced by his own design, looks like a freestanding sculpture. For a brief time it seemed that Mr. Jimenez's small world was complete. However, as his practice grew he found that he needed a larger studio (the building at the end of the yard is only 150 square feet). Also, as his client list grew, he became increasingly tired of having to escort them through his house and court to reach the studio. Consequently, he created a new studio on an adjacent lot, and eventually changed the small back building to a private refuge and quarters for an occasional guest. "I see the new studio as a laboratory where I have the freedom to contemplate scale, color and light," Mr. Jimenez says. What better place to do what he most enjoys—designing buildings.■ —SUSAN ZEVON

Photographer TIM STREET-PORTER

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CLOSE-UPS

TRY NEW, BOLD GRAPHICS YOURSELF—PAINT A VALANCE OR A FLOOR, BUILD A STORAGE WALL, USE FRESH COLOR ON GARDEN FURNITURE



GAMBLING ON BUYING UNUSUAL ANTIQUES—with no place to put them—really paid off for astute designer Bunny Williams. She had no idea that she and her husband would buy a country house when she found a pair of marvelous 19th-century hand-carved and painted wood valances *(see one above)* at an estate sale. And she was overjoyed when they were a perfect fit for the two windows in the library of their new home *(page 75)*. If you like these, have a carpenter make simple valances, then ask a talented local artist to paint them. Or, if brave, try painting them yourself.

IF YOU'D HOPED TO SEE THE inside of the freestanding wall on page 106 voilà! Notice how a thicker center shelf adds support to the outer walls of the cabinet, which holds more than 400 books and at least 300 records and compact discs. Flush doors disappear when closed. For all architect Carlos Jimenez's structural savvy, he's quite a romantic. He took the exterior blue from the bluebonnets that transform Texas fields in May, and he claims the color appears to look warmer in winter, cooler in summer!



FLOORS MAKE THE ROOMS in Sandy Ceppos's house *(page 88)*. And this one *(top right)* is meant to inspire you. Here, the natural wood (stripped, scraped and sanded by a pro) is part of the design. Artist Virginia Teichner simply taped off squares, applied white paint, and rubbed it so the wood texture shows through. Then she stenciled the border in subtle tones.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



LANGDON CLAY

SOMETIMES WHAT WE SEE at furniture fairs opens our eyes to new possibilities. This outdoor corner chair *(below)* has a great shape, but the offbeat color is the real stunner! It made us take a fresh look at traditional white garden benches. Why not choose a cheerful color instead? Deck paint makes this chair weatherproof, but we'd like to try the chair indoors, too. It's by Berga Interiör AB of Sweden (shown, turquoise).■ —PHYLLIS BARTLETT



TORSTEN HOGH

Why buy a microwave oven that just microwaves?



Introducing the Panasonic microwave oven that bakes like an oven, broils like a broiler and roasts like a dream.

Presenting the new Gemini™ Microwave Oven by Panasonic. The only microwave oven with the exclusive Panasonic flat heating system. Its secret: two built-in heating elements. One in the ceiling, the other underneath the floor. This leaves the oven surface free of interior obstacles and makes clean-up a piece of cake.

The Gemini is as easy to use as touching a few buttons on the computerized panel. And of course, it has an automatic Cook-A-Round™ turntable to help ensure even cooking.

So why buy a microwave oven that only microwaves. When you can get an oven that bakes golden brown pies, broils succulent steaks, roasts turkeys deliciously and microwaves too.

The new Gemini Microwave Oven by Panasonic.

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ENTERTAINING PLUS

By SARAH BELK







"I'd rather have a simple, homemade meal than a fancy catered dinner"

Formal affairs—black-tie dinners, stuffy receptions and gala benefits—often fill the calendar between Labor Day and New Year's. If you love to entertain, but can do without the pressures of strict formality, take a tip from Mary Higgins, busy wife, mother of three and hostess extraordinaire: "Even though I do all my own cooking, I keep the presentation and service simple. I like my guests to feel as if they are having a casual dinner at home." If Mrs. Higgins hires someone to tend bar or help with the dishes, he or she is asked to wear blue jeans rather than a tuxedo or a white-aproned uniform. "I want helpers to blend in rather than stand out," she says.

MENU

*Chicken Curry**

*Curry Condiments**

White Rice

Bibb, Watercress and Endive Salad With Shallot Vinaigrette

French Bread

Lemon Mousse

Assorted Cookies

Ed and Mary Higgins like having a crowd when they entertain, but since their dining table is limited to 10, they usually opt for an extended guest list and buffet service. "The menu here—one I serve every autumn—is perfect for a crowd since it's so carefree," Mrs. Higgins says. The chicken curry can be prepared a few days before; the salad greens can be washed and the dressing made a day ahead. Curry condiments can be chopped and the pumpkins prepared the morning of the party. Even the dessert can be made in advance! "One of the greatest advantages to this menu is that there are no last-minute details and no carving," says Mrs. Higgins. "This is a light, refreshing meal, yet one that's hearty enough for big appetites." A bonus: "It's easy on the budget, too."■

Carved-out pumpkins for condiments are a charming alternative to ramekins *(top)*. Endive spears on Bibb and watercress salad *(center)*. *Left, far left to right:* Ed, Margot and Mary Higgins and friend Dara Mandle. Gourds, squashes and Indian corn create a backdrop for the curried chicken *(foreground)*.

From *Mary Emmerling's American Country Cooking*, photographs by Michael Skott. Reprinted by permission of Clarkson N. Potter, Inc. Text copyright © 1987 by Mary Emmerling. Photographs copyright © 1987 by Michael Skott.

*SEE RECIPE SECTION

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DELICIOUS GIVING



From newly released cookbooks—our choices for Christmas giving: the tastiest breads, cookies and marmalades plus savory tapenade and herbed, marinated goat cheese. Here are a baker's dozen for a host of friends, compliments of your kitchen. ►

Bake breads and cakes now—freeze until ready to wrap

If you're tired of making fruitcake, spiced nuts and bourbon balls year after year, this Christmas add a twist to your gift-giving repertoire; you may find yourself discovering a new favorite.

Recipes for the goodies here were gleaned from some of the latest cookbooks. What treasures we found! For example, the lush, lemon pound cake, chocolate-raspberry rugelach and nutty, pecan shortbread come from *Good Enough to Eat* by Carrie Levin and Ann Nickinson. Patricia Wells's *The Food Lover's Guide to France* is more than a Baedeker; the recipes are superb! We love the Alsatian pear bread (delicious for Christmas morning breakfast) and the Basque corn bread—it's moist and yeasty with a hearty corn flavor. Michael Smith's *The Afternoon Tea Book* is one of the most charming on the subject. His raisin lemon tea cake is lovely with a cup of brew. In *Dolci: The Fabulous Desserts of Italy* Virginie and George Elbert present a sublime recipe for pine nut cookies (we've substituted pecans). Judith Choate gives easy recipes in *Gourmet Preserves* for microwave marmalade, lemon chutney, tapenade with peppers (it's great on pasta), white chocolate sauce and Shaker lemon sauce (it's like pourable lemon curd). And if you're not a cook, marinate goat cheeses in herbs and olive oil from *A Taste of Provence* by Leslie Forbes; it makes a great gift for the non-sweet eater.■ —SARAH BELK

Photographer JESSE GERSTEIN



Top row, from left: **chocolate-raspberry rugelach, pecan shortbread with chocolate drizzles, microwave marmalade, lemon chutney.** *Second row:* **white chocolate sauce, Shaker lemon sauce.** *Third row:* **tapenade, lemon pound cake, pear bread, pecan cookies.** *Fourth row:* **raisin tea loaf, marmalade, Basque corn bread.**



GOURMET-STYLE MICROWAVING

Terrific "from scratch" suppers in minutes

At this, the busiest time of year, we need fast, nourishing suppers to refuel and fortify us for long evenings of holiday baking and gift-wrapping. We asked our "Microwave Cooking Now" authors, Marcia Cone and Thelma Snyder, to create carefree recipes highlighting sandwiches (and sandwich variations) and frozen vegetables. Fresh herbs and a variety of cheeses and breads make these meals special.

Are you microwave-shy? On these pages we present not only seductive food but also a comparison chart to guide you in choosing an oven. This time-saving appliance is easier and safer to operate than ever before. It's our bet that even the most classically trained cook will soon take the plunge!►

—SARAH BELK

Photographer JERRY SIMPSON





Top: **Salmon steak with tarragon butter is escorted by baby limas with chives.** ***Left:*** **Lemon-spiked broth with spinach is a soothing accompaniment to a "poached" chicken sandwich with curried mayonnaise.** ***Right:*** **Chicken with lime and cilantro and cumin-scented corn in red pepper cups have a Southwestern tang. Serve with warm wheat tortillas.**

Dear Litton,

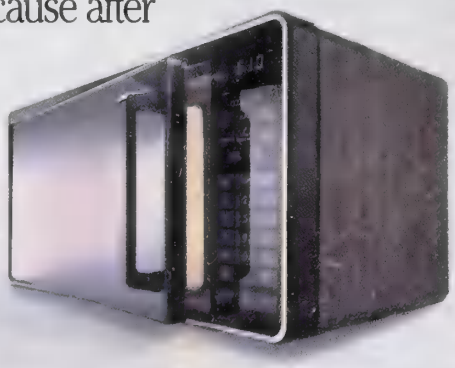
I've misplaced the warranty on my new Litton microwave oven. It's covered for about a year, right?

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You'll be glad to know that our warranty on countertop microwave ovens covers magnetron parts for ten years, all other parts for five years and service for two years. But fortunately, you'll probably never have to use it. Because after 25 years of making quality microwave ovens, leading the way with Litton expertise and technology, we're confident you'll be satisfied by your oven's performance for many years to come.

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Left: Pasta tossed with gingery Oriental vegetables is a perfect example of "combination cooking": While the pasta cooks on the stove in the traditional manner, the vegetables cook in a flash in the microwave. *Right:* Avocado, bacon and Bibb lettuce are layered on peasant bread with herbed mayonnaise. Bacon is microcooked on paper towels or on a microproof rack.





Left: Sliced turkey with smoked mozzarella, roasted red peppers, sliced black olives and fresh basil on toasted brioche uses leftover turkey deliciously. *Right:* Cook pork chops in the microwave in only 10 minutes. Use a microwave browning dish, specially designed to sear foods that don't normally brown in the microwave. Serve with a warm black-eyed pea salad and red cabbage slaw.

FOR MORE DETAILS, SEE PRODUCT INFORMATION RECIPES BEGIN ON PAGE 12





Left: Sliced acorn squash, frozen baby vegetables and an herbed lemon sauce are arranged on the serving platter *before* cooking. The steam from the sauce, which heats in the center of the dish, helps tenderize vegetables as they cook. *Right:* A delectable pizza of focaccia strewn with chevre, radicchio, olives and basil is piping-hot in 1 to 2 minutes.►

GOURMET-STYLE MICROWAVING

MORE THAN AN OVERSIZE BACON COOKER, THE MICROWAVE OVEN SPEEDS UP COOKING—AND ENHANCES CULINARY CREATIVITY. FROM THAWING A 16-POUND TURKEY TO BAKING A POTATO, IT'S THE SOLUTION TO A BUSY LIFE-STYLE.

We've charted full-size models, since they are the most versatile for preparing family meals and entertaining. (Mid-size ovens are great for small kitchens or as a second oven; compact models are a dream tool for the office and dorm.) *See page 122.*

A GUIDE TO FEATURES

Interior size—measured in cubic feet. Full-size models—whose average size is about 1.4 cubic feet—can accommodate a large platter, two dinner plates or a 16-pound turkey.

Maximum power—measured in watts, the highest speed at which an oven will cook food. Higher wattage means faster cooking. (The highest wattages—between 600 and 750 watts—are available only in full-size microwave ovens.)

Power levels—the equivalent of temperature settings on conventional ovens. High, medium and defrost are the power settings most often used in microwave cooking.

Multistage cooking—an automatic sequence of power levels and cooking times enabling an oven to perform more than one cooking mode (for example, defrosting then heating).

Programmable cooking—a feature on top-of-the-line touch-panel models that allows you to program power and time sequences for cooking. Some models come preprogrammed for certain foods.

Cooking pattern—to ensure an even cooking pattern, most ovens have either a rotating stirrer blade or an antenna built behind the interior wall or ceiling of the oven that distributes the energy. Some ovens have a carousel or rotating plate on the bottom. All methods are effective ways to provide even cooking.

Temperature probe—a real boon to the beginner, this heat-sensitive prong, whose cord plugs into the oven, is inserted into a roast or casserole to determine doneness by internal temperature. It eliminates guesswork and overcooked, shoe-leather roasts.

Cookware—Our only caveat concerns metal, which reflects microwaves. A metal pan or metallic glaze on a ceramic dish will slow cooking, and metal trim on a dish may begin to spark. Otherwise, most oven- and heat-proof dishware is microwave-safe, and you should be able to use many of your own pieces.

Are your plates microwave-proof? Here's a test: Pour half a cup of water into a glass measure or bowl. Place the dish to be tested in the microwave, with the water beside or on top of the dish, and turn the oven on high power for one minute. If the water becomes hot and the dish remains cool, the dish is suitable for cooking.

When choosing dishes for the microwave oven, remember that the best shapes are round, oval, or bundt-shaped. In square and rectangular dishes food in corners absorbs more microwave energy and cooks more quickly. Dishes with straight sides are preferable to those with sides that angle down and inward: Straight sides promote more even cooking. Although microwave energy won't heat the cooking dishes, hot foods do transfer heat to the sides of the dishes they touch. Protruding handles, however, will not become hot. There are countless lines of specially designed microwave cookware. Among our favorite pieces are a "browning dish," which browns and crisps small food items; a glazed clay simmerpot; and a bacon and meat rack, which raises the meat above juices so it crisps rather than steams.

(Continued on page 122)

FAST FOODS

A comparison guide to cooking and defrosting

COOKING

Food	*Conventional time*	*Microwave time*
1 baking potato	40 to 60 minutes	4 to 7 minutes
1 winter squash, halved (about ½ pound)	1 to 1½ hours	3 to 5 minutes
1 1-pound boneless chicken breast	20 minutes	6 to 8 minutes
1 3-pound baked ham	30 minutes per pound plus 1 to 2 hours	25 to 30 minutes plus 15 minutes standing time
1 pound fish fillets	10 to 15 minutes	3 to 5 minutes

DEFROSTING

Food	*Conventional time*	*Microwave time**
1 large loaf Italian peasant bread	2 to 3 hours at room temperature	1 minute
Roasts (beef, pork, lamb or veal)	Up to 5 hours per pound in refrigerator	10 to 12 minutes per pound plus 5 minutes standing time
Six 6-ounce hamburger patties	5 hours or more in refrigerator	8 minutes plus 5 minutes standing time
Whole chicken, turkey, duck or goose	2 hours per pound in refrigerator	4 minutes per pound plus 30 minutes standing time
1 pound bread dough	45 minutes in low oven	5 to 12 minutes plus 10 minutes standing time

* Times are given for the nonautomatic defrost setting.

BRAND AND MODEL NUMBER	INTERIOR SIZE (cubic feet)	MAXIMUM POWER (watts)	SUGGESTED RETAIL*	POWER LEVELS	MULTISTAGE COOKING	PROGRAMMABLE COOKING	TEMPERATURE PROBE
Caloric MPS219	1.2	650	$260	10	4 stages	no	yes
Amana RS471P	1.2	700	$300	10	2 stages	no	yes
General JE1465 Electric	1.4	700	$380	10	5 stages	yes	yes
Litton LA25800	1.6	700	$449	10	4 stages	yes	no
Panasonic NE7875A	1.4	700	$360	7	3 stages	no	yes
Quasar MQ7797	1.4	700	$300	5	3 stages	no	yes
Sanyo EM661	1.4	700	$380	99	3 stages	no	yes
Sears 87343	1.4	750	$390	100	4 stages	yes	yes
Sharp R-9580	1.5	700	$369	10	3 stages	yes	yes

*All prices subject to change.

MICROWAVING

Continued from page 120

SALMON STEAKS WITH TARRAGON BUTTER

1/2 stick (4 tablespoons) butter
2 tablespoons chopped fresh tarragon (or 2 teaspoons dried)
4 1-inch thick salmon steaks (about 1-1/2 to 2 pounds)
2 tablespoons freshly squeezed lemon juice
Tarragon leaves, to garnish (optional)

☐ Make tarragon butter: Place butter on sheet of waxed paper; microcook on low (30 percent power) 15 seconds to soften. Roll in chopped tarragon and form the stick of butter into a cylinder. Wrap and chill until ready to serve.

☐ Place salmon steaks in a 10-inch round, shallow microproof dish, with the thickest portions toward the edge, keeping the center of the dish open. Sprinkle salmon with lemon juice. Cover loosely with plastic wrap that has been pierced with a fork and microcook on medium (50 percent power) 7 minutes. Turn steaks over and place lesser cooked portions toward edges of baking dish. Cook 7 to 10 minutes longer or until flesh is firm to the touch and does not dent when pressed with a finger. Let stand, covered, 5 minutes. Serve topped with a pat of tarragon butter. Garnish with tarragon. Serves 4.

LIMAS WITH CHIVES

1 10-ounce package frozen baby lima beans
2 tablespoons butter
2 tablespoons chopped fresh chives (or 1 tablespoon dried)
Freshly ground pepper, to taste
4 round Bibb or Boston lettuce leaves
8 3-inch slices fresh chives, to garnish

☐ Place frozen lima beans, icy side up, in a 1-quart microproof baking dish. Add butter, chopped chives and pepper. Cover tightly and microcook on high 5 to 7 minutes or until tender, stirring halfway through cooking time.

☐ Divide limas among 4 lettuce leaves; garnish with sliced chives. Serves 4. (*Note:* Limas can be cooked during standing time of salmon steaks.)

LEMON-SPIKED BROTH WITH SPINACH

1 teaspoon butter
2 scallions, thinly sliced
1 10-ounce package frozen chopped spinach
1 cup cooked rice
1 tablespoon chopped fresh dill (or 1 teaspoon dried)
1 teaspoon chopped fresh oregano (or 1/4 teaspoon dried)
3-1/2 cups chicken broth
Pinch ground nutmeg
Freshly ground pepper, to taste
1 lemon, thinly sliced

☐ Place butter, scallions and spinach in a 2-quart microproof baking dish. Cover tightly and microcook on high 4 minutes or until completely thawed. Stir to separate. Add remaining ingredients, except lemon slices. Cover and microcook on high 8 minutes, until boiling. Add lemon slices. Let stand, covered, 5 minutes. Serves 4.

CURRIED CHICKEN ON RAISIN TOAST

2 boneless, skinless chicken breast halves (about 1/2 pound chicken)
1 teaspoon freshly squeezed lemon juice
4 slices whole wheat raisin bread, toasted
1/2 cup curried mayonnaise *(recipe follows)*
2 ripe tomatoes, thinly sliced
1 head red leaf lettuce, washed and separated

☐ Arrange chicken on microproof plate with thicker portions toward edges. Drizzle with lemon juice. Cover loosely with waxed paper and microcook on high 3 to 4 minutes, turning over after 2 minutes. Cool slightly.

☐ Spread each slice toast with curried mayonnaise. Top four slices toast with chicken slices, tomato, lettuce and remaining toast. Serves 4.

CURRIED MAYONNAISE

1/2 cup mayonnaise
1 teaspoon curry powder
1/2 teaspoon lemon zest
Pinch ground nutmeg

☐ In small bowl, combine all ingredients. Chill until ready to serve. Makes 1/2 cup.

CHICKEN WITH LIME AND CILANTRO

4 boneless, skinless chicken breast halves (about 1 pound chicken)
1 tablespoon freshly squeezed lime juice
1 tablespoon chopped fresh cilantro

(Continued on page 128)



TV dinner Deluxe.

Tonight, it's a film you haven't seen in years, a glass of your favorite chardonnay, and a meal that's nothing short of superb.

Round, sweet Parisienne carrots from the banks of the Mediterranean.

Baby corn on the cob, exquisitely crisp and flavorful.

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GENERAL FOODS

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WINE & GOOD SPIRITS

BY ELIN MCCOY AND JOHN FREDERICK WALKER

Picking the Right Dessert Wine



Ending a meal by serving a luscious, lingering glass of a fine sweet wine turns the dessert course into a grande finale. But the trick, we've learned, is not to serve an overly sugary dessert alongside, which will overpower most sweet wines and flatten their flavor.

With a classic honey-gold Sauternes (1983 Château Nairac is a great value at about $15), stick with elegant, mildly sweet desserts such as floating islands, or orange Bavarian cream. Light almond or hazelnut cakes or raspberry-kiwi tarts would pair nicely with a delicious fruity-floral dessert Riesling, such as Chateau St. Jean Russian River Valley Selected Late Harvest (about $18). The penetrating fragrance and flavor of a splendid Muscat de Beaumes-de-Venise, such as the nonvintage bottling of Prosper Maufoux (about $15), however, will stand up to fresh berries and homemade vanilla ice cream.

In general, avoid serving raw citrus, which is much too sharp. And chocolate desserts are often too bitter for most dessert wines, with the exception of rich, fruity ports, such as 1979 Taylor Fladgate Late-Bottled Vintage (about $12).

GREAT GIFTS FOR WINE LOVERS

Gifts in bottled form are always appreciated. But here are three wine accessories to please the oenophiles on your Christmas list.

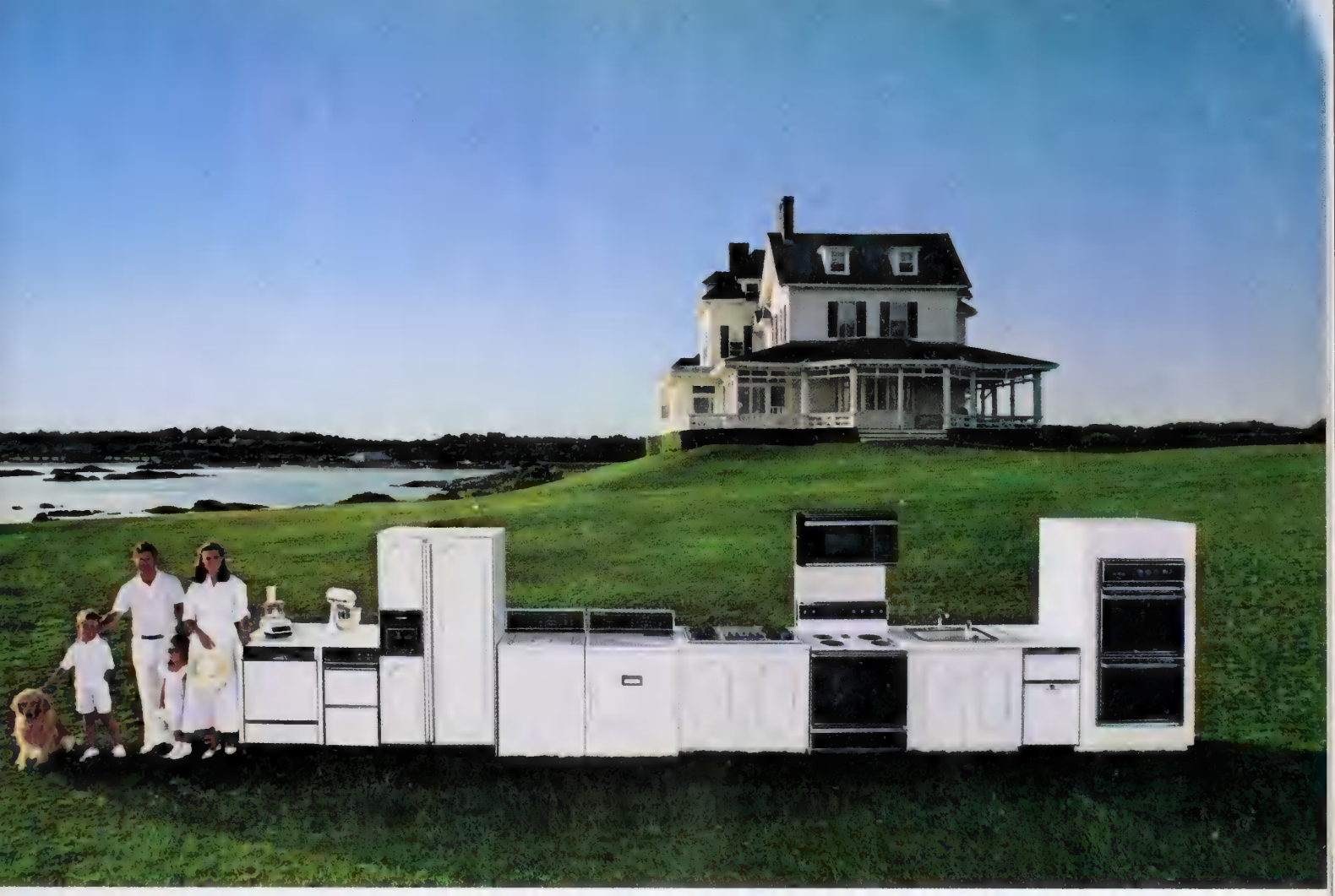
We've tested a new gadget that lets you keep leftover fine wine from fading. The Vacu-Vin consists of rubber stoppers to recork partially consumed bottles and a simple pump to remove most of the air that causes spoilage. Available in wine shops or from International Wine Accessories [(800) 527-4072; in Texas (214) 349-6097] for $19.95 plus $3.50 shipping.

One of the signs of getting serious about wine is wondering how the collection is doing. A Hi-Low Cellar Thermometer will tell you the highest and lowest temperatures reached since it was reset. Available from *The Wine Enthusiast* [(800) 356-8466; in New York State (914) 747-3170] for $34.50 plus $2.95 shipping.

The Wine Cellar, a temperature-controlled 40-bottle-capacity storage unit introduced this year by Admiral Home Appliances is an ideal way for apartment dwellers to keep a selection of fine wines on hand in perfect condition. The solid-door version is $449; the tinted-glass-door model is $499. At retail stores nationwide and through *The Wine Enthusiast.*

HOW MUCH WINE DO YOU NEED FOR A PARTY?

For party planning, count on this rule of thumb: You can pour six to eight glasses of wine from a normal-sized bottle (750 ml). Many guests might want only a glass or two, but over the course of dinner some guests might consume five or six glasses, from aperitif to dessert wine. To be sure to have enough, plan on a bottle per person.■



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QUICK COOK

Pork, sweet potatoes and greens with vinegar are classic companions in Southern cuisine. But here, they're quicker and easier than traditional dishes. (Southerners usually simmer greens for at least an hour!) Pork scallops are a lean, economical cut (there's no fat or bone) and are a welcome change from veal. The maple-apple crisp is a sweet seasonal finish. Make the dessert first, start the potatoes, then proceed with the kale and the pork. Serve with hot biscuits. Menu serves 4. —SARAH BELK

PORK SCALLOPS WITH DIJON SAUCE

1 tablespoon butter
1 tablespoon vegetable oil
1 1/4 pounds lean pork scallops
1/4 cup dry white wine
1/2 cup chicken broth
1 cup heavy cream
1 teaspoon Dijon mustard
Salt, freshly ground black pepper to taste

☐ Heat half the butter and half the oil in each of 2 large, heavy skillets over medium-high heat. Add just enough scallops to each hot skillet so they do not overlap. (*Note:* If skillet is crowded, pork will steam rather than brown.)

☐ Cook about 1 minute on each side or until browned. Transfer the cooked scallops to a platter and cover tightly to keep warm while you cook remaining scallops.

☐ Discard fat in skillets. Add half the wine and half the broth to each skillet; cook over high heat 1 minute, scraping up bits from bottom. Consolidate wine/broth mixture in one skillet. Boil uncovered until reduced to 1/3 cup.



☐ Add cream and boil uncovered until sauce is reduced to about 3/4 cup or until it lightly coats back of spoon. Off heat, whisk in mustard. Add to sauce any juices that have collected from the pork. Pour sauce over pork, or serve separately.

STEAMED KALE WITH BALSAMIC VINEGAR

☐ Wash and trim 1 pound fresh kale. Place in vegetable steamer and steam uncovered 15 to 20 minutes or until tender. Serve hot, splashed with balsamic vinegar.

ROASTED SWEET POTATOES

1 1/2 pounds sweet potatoes, scrubbed and cut into 1-inch cubes
1 to 2 tablespoons butter
Salt, freshly ground black pepper

☐ Place potatoes in one layer in a lightly buttered baking dish. Dot with butter and roast in preheated 375° oven 25 to 30 minutes or until tender, tossing every 10 minutes and adding more butter if necessary. Serve hot with salt and pepper to taste.

MAPLE-APPLE CRISP

1 pound (2 very large) tart, crisp cooking apples
Juice of 1/2 lemon
2 tablespoons maple syrup
1/2 cup all-purpose flour
1/4 teaspoon salt (if butter is unsalted)
2 tablespoons maple sugar or light brown sugar
4 tablespoons butter

☐ Core apples and cut into slices about 3/4-inch thick at widest part. Toss in bowl with lemon juice to prevent browning.

☐ Place apples in a lightly buttered 9-inch pie plate. Drizzle syrup evenly over the apples.

☐ In a small bowl, combine flour, salt and sugar and cut in butter as if making a pie crust. Distribute mixture evenly over apples.

☐ Bake in preheated 375° oven 30 minutes or until juices are bubbling and topping is crisp. Serve hot, warm or room temperature with vanilla or coffee ice cream.■

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Pictured above "A Gentle Glow"-Hum 439. Suggested retail price: $120.

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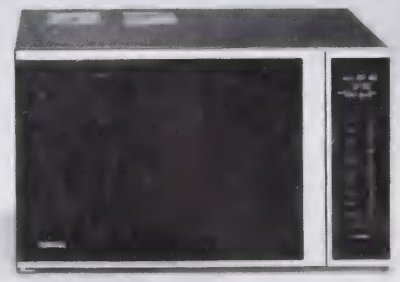
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If you buy a microwave with a carousel, you're being taken for a ride.

Unless you want to be the proud owner of a lot of wasted space, you'd be better off with a Toshiba.

Our rotating cooking arm does what a carousel was designed to do: cook evenly. What it doesn't do is limit your cooking area to a tiny circle inside your microwave. Along with more useable space, you also get our Jet Defrost™ system, five-stage programming and nine power levels (a necessity for the power hungry).

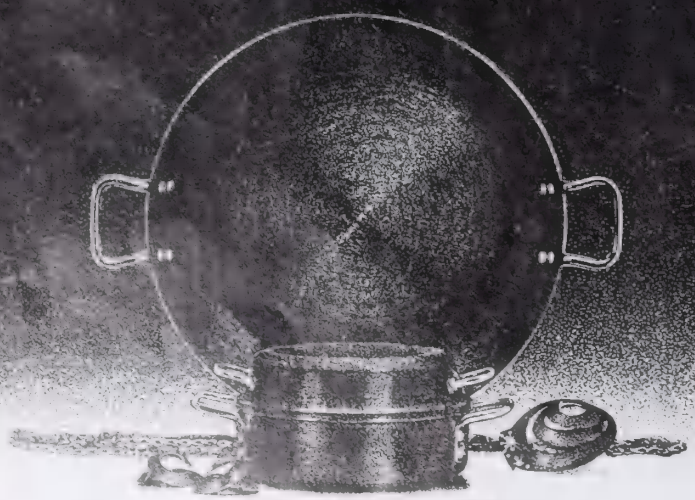
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MICROWAVING

Continued from page 122

- 4 sprigs cilantro, to garnish
- 4 slices lime, to garnish

In a 10-inch microproof pie plate place chicken with thickest portions toward the edges, leaving center of plate open. Sprinkle with lime juice and chopped cilantro; cover loosely with waxed paper. Microcook on high 6 to 8 minutes, or until juices run clear when pierced in thickest part, turning after 4 minutes. Let stand 5 minutes. Slice diagonally and garnish with cilantro sprigs and lime slices. Serves 4.

CUMIN CORN IN PEPPER CUPS

- 4 medium red bell peppers, tops sliced off, cored and seeded
- 2 tablespoons butter
- 2 scallions, thinly sliced
- 1 10-ounce package frozen corn
- 1/4 teaspoon freshly ground pepper
- 1/4 teaspoon ground cumin
- 1/4 teaspoon crushed fresh oregano leaves (or 1 pinch dried)
- Fresh oregano sprigs, or oregano flowers, to garnish (optional)

Place peppers sliced-side-down on a 10-inch microproof pie plate. Cover with plastic wrap pierced with a fork; microcook on high 2 minutes. Set aside, covered, while cooking corn.

In a 1-quart microproof baking dish, combine butter and scallions. Cover tightly and microcook on high 1 minute. Add remaining ingredients except fresh oregano. Cover tightly and microcook on high 4 to 5 minutes, until heated through, stirring once after 2 minutes.

Place peppers on individual plates and fill with corn. Garnish with oregano leaves or flowers. Serves 4. (*Note:* Corn may be cooked during standing time of chicken breasts.)

FLOUR TORTILLAS

Wrap 4 flour tortillas in a dampened paper towel. Microcook on high 1 minute.

"GRILLED" PORK CHOPS

- 4 3/4-inch thick pork chops
- 1 teaspoon butter

On a preheated microwave browning grill, melt butter and tilt grill to distribute. Press chops onto grill and microcook on high 2 minutes. Turn over and cook 3 to 5 minutes longer, until no pink remains near the bone. Let stand on grill while cooking black-eyed peas. Serves 4.

JALAPEÑO BLACK-EYED PEAS

- 1 tablespoon vegetable oil
- 1 medium red onion, sliced
- 1 jalapeño pepper, stemmed, seeded and cut crosswise into thin slices
- 1 teaspoon freshly squeezed lemon or lime juice
- 1 10-ounce package frozen black-eyed peas
- 1/2 teaspoon dried thyme
- 1 tablespoon freshly chopped parsley

(Continued on page 131)



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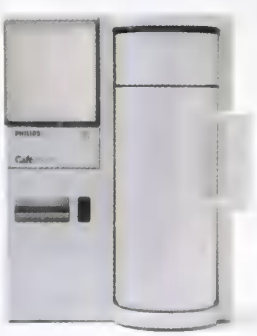
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MICROWAVING

Continued from page 128

Freshly ground pepper, to taste

☐ Place oil and onion in 1-quart microproof baking dish and microcook on high 1 minute. Add remaining ingredients. Cover tightly and microcook on high 5 minutes, until heated through, stirring once after 3 minutes.

PASTA WITH ORIENTAL VEGETABLES

- **1 pound linguine or soba noodles**
- **1 tablespoon dark sesame oil**
- **2 tablespoons butter**
- **1 garlic clove, minced**
- **2 teaspoons chopped fresh ginger (or 1/2 teaspoon dried)**
- **4 scallions, sliced diagonally into 1/4-inch lengths**
- **2 tablespoons freshly squeezed orange juice**
- **1 16-ounce package frozen mixed vegetables (such as Birds Eye®)**
- **1/4 pound fresh snow peas, trimmed**
- **8 ears canned baby corn, drained**

☐ Cook linguine until al dente. Drain.

☐ In 2-quart microproof baking dish combine oil, butter, garlic and ginger. Microcook on high 2 minutes, until butter is melted. Add remaining ingredients; cover tightly and microcook on high 6 minutes, until heated through, stirring once. Toss with pasta. Serves 4.

VEGETABLES WITH HERBED LEMON SAUCE

- **1 medium acorn squash, halved, seeded and cut into 1/4-inch slices**
- **1 10-ounce package frozen broccoli**
- **1 10-ounce package frozen baby carrots**
- **1 8-ounce package frozen sugar snap peas**
- **4 tablespoons butter**
- **2 tablespoons freshly squeezed lemon juice**
- **1/4 cup finely chopped fresh herbs, such as parsley, dill, chives and tarragon.**

☐ Arrange squash slices around outside edges of a 12- to 14-inch microproof serving platter. Set aside.

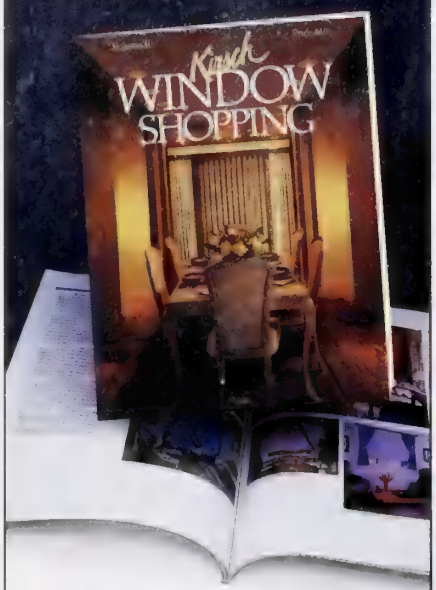
☐ Unwrap vegetables and place in separate bowls; microcook one at a time on high 1 minute. Run under cold water to separate pieces; drain well.

☐ On the serving platter arrange broccoli in a single row inside the squash slices, followed by carrots and peas. Place butter, lemon juice and herbs in a small, microproof ramekin or bowl and set in center of platter.

☐ Cover vegetables and lemon butter with plastic wrap, turning up one corner to vent. Microcook on high 5 to 8 minutes, or until vegetables are crisp-tender, rotating dish once after 3 minutes. Serves 8 to 10. (*Note:* The denser, longer-cooking vegetables are placed near edges of serving platter, where heat is strongest, and the quicker-cooking vegetables are placed inside, eliminating the need to stir. The steam from the herbed butter helps tenderize the vegetables.)

(Continued on page 132)

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MICROWAVING

Continued from page 131

TURKEY AND SMOKED MOZZARELLA ON BRIOCHE

- 4 slices brioche or challah, toasted
- 3/4 pound thinly sliced cooked turkey
- 8 ounces smoked mozzarella, sliced
- 4 ounces roasted red peppers, sliced
- 8 imported black olives, pitted and sliced
- 8 fresh basil leaves

☐ Top each slice brioche with turkey and cover with mozzarella. Place in a circle on paper towels in microwave, 1 inch between sandwiches. Microcook on medium 4 to 6 minutes, until cheese melts. Top with peppers, olives and basil leaves. Serves 4. (*Note:* For 1 sandwich, heat 1 to 2 minutes; for 2 sandwiches, 2 to 4 minutes.)

BACON AND AVOCADO SANDWICH

- 8 strips bacon
- 8 slices black bread
- 1/2 cup herbed mayonnaise *(recipe follows)*
- 1 ripe avocado, peeled, pitted and thinly sliced (sprinkle with lime juice to keep from turning brown)

☐ Place bacon on microwave bacon rack or paper towel placed on a microproof dish. Cover with paper towel and microcook on high 4 to 5 minutes, or to desired degree of doneness. Let stand 3 minutes.

☐ Spread 1 side each slice bread with herbed mayonnaise. On each of 4 slices, place 2 strips bacon, 1/4 sliced avocado and lettuce leaves. Top with remaining slices bread. Serves 4.

HERBED MAYONNAISE

- 1/2 cup mayonnaise
- 1/2 teaspoon lime zest
- 1 tablespoon finely chopped fresh parsley
- 1 tablespoon finely chopped fresh chives (or 1 teaspoon dried)
- 1 tablespoon finely chopped fresh cilantro

☐ In small bowl, combine all ingredients. Chill until ready to serve. Makes 1/2 cup.

FOCACCIA AND CHÈVRE PIZZA

- 2 ounces mild chèvre, such as Caprino or Montrachet, coarsely crumbled
- 1 tablespoon chopped fresh basil (or 1 teaspoon dried)
- 1 8-inch-round piece of focaccia Italian flatbread (or substitute lavosh, toasted whole wheat pita bread, or other crisp flatbread)
- 8 imported oil-packed black olives, drained, pitted and sliced
- 16 small or 8 large radicchio leaves (optional)
- 2 teaspoons olive oil

☐ Strew chèvre and basil over focaccia. Top with olives and half the radicchio. Drizzle with oil. Place on paper towel in microwave and microcook on medium 1 to 2 minutes, until cheese melts and bread is warmed through. Top with remaining radicchio, cut into quarters and serve. Serves 4. (*Note:* Radicchio may turn slightly brown when heated.)■

ENTERTAINING PLUS

Continued from page 113

CHICKEN CURRY

- 12 tablespoons unsalted butter
- 2 large onions, chopped
- 3 celery stalks, diced
- 3 large garlic cloves, finely chopped
- 1/4 cup chopped fresh parsley
- 2 imported bay leaves
- 1 1-inch piece fresh ginger, peeled and finely chopped
- 3 tart apples (such as Granny Smith), peeled, cored and diced
- 2 firm ripe pears, peeled, cored and diced
- 1 teaspoon dry mustard
- 1/2 teaspoon crushed red pepper flakes
- 3/4 pound sandwich-type ham, diced
- 5 tablespoons all-purpose flour
- 2 teaspoons ground mace or nutmeg
- 1/4 cup curry powder, or more, to taste
- 3 tablespoons garam masala (Indian spice mixture), optional
- 1 teaspoon salt
- 3 pounds boneless, skinless chicken breasts, trimmed and cut into 1-inch cubes
- 5 cups chicken broth
- 6 tablespoons cream of coconut
- 3/4 cup golden raisins

☐ In large stockpot or Dutch oven, melt butter over medium heat. When foam subsides, add the next 10 ingredients. Cook, stirring occasionally, 10 minutes, or until vegetables are tender.

☐ Add ham, toss to coat with butter. Stir in flour, mace, curry powder, garam masala and salt. Cook uncovered over medium-low heat, stirring occasionally, 5 minutes.

☐ Add broth and bring to just under boiling over medium-high heat. Lower heat, cover and simmer 1 hour.

☐ Remove half the solids with slotted spoon. Press through a sieve over the pot.

☐ Add chicken and broth and simmer 8 to 10 minutes, or until tender. Stir in coconut cream and raisins. Serve over white rice. Refrigerate up to 2 days in advance (flavor will improve). Bring to room temperature before reheating. Serves 8 to 10. (Recipe may be doubled.)■

DELICIOUS GIVING

Continued from page 117

GOAT CHEESES IN OLIVE OIL

- 1 clove garlic
- 3 small shallots or onions
- 12 to 16 ounces goat cheese, preferably an aged type such as Picodon, Dolmen de Bougon or Laura Chenel's Taupière *(see note)*
- 1 sprig each fresh fennel, rosemary, tarragon and thyme
- 1 tablespoon juniper berries
- 2 red chili peppers, halved and seeded
- 3 to 4 imported bay leaves
- 2-1/2 cups (or more) extra-virgin olive oil

☐ Place garlic and shallots in bottom of a wide-necked glass preserving jar. Layer goat cheeses alternating with sprigs of herbs. Push berries and bay leaves down sides in decorative pattern and cover completely with olive oil. Cover, and

(Continued on page 136)



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DELICIOUS GIVING

Continued from page 132

let marinate 1 week to 1 month in cool place. (*Note:* If using a soft goat cheese, such as Montrachet or Bûcheron, do not stack in jars as cheeses may flatten.)

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TAPENADE WITH PEPPERS

- **1 cup extra-virgin olive oil**
- **1/4 cup finely chopped onions**
- **3 cloves garlic, peeled and finely chopped**
- **1 cup seeded and chopped green bell peppers**
- **1 cup seeded and chopped red bell peppers**
- **1/2 cup seeded and chopped yellow bell peppers**
- **1-1/2 cups toasted walnuts, finely chopped**
- **2 cups finely chopped imported black olives**
- **1/3 cup herbed vinegar or wine vinegar**
- **1/3 cup finely chopped fresh parsley**
- **Salt, freshly ground pepper to taste**

☐ In heavy saucepan heat 3/4 cup olive oil over medium heat. Add onion and garlic. Cook, stirring constantly, 5 minutes.

☐ Add peppers. Lower heat and simmer 10 minutes, or until peppers are wilted. Stir in remaining ingredients, except 1/4 cup olive oil. Raise heat to high and cook 5 minutes, or until almost all the liquid has been absorbed. Pour immediately into 4 hot sterilized 1-cup jars.

☐ Cover each with 1 tablespoon olive oil and vacuum-seal. May be stored vacuum-sealed up to 1 year; refrigerated, up to 3 weeks after opening.

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SHAKER LEMON SAUCE

- **2 cups sugar**
- **2 cups unsalted butter**
- **4 eggs**
- **1 tablespoon lemon zest**
- **1 cup freshly squeezed lemon juice, strained**

☐ In food processor, pulse all ingredients to chop. Scrape into top of double boiler over barely simmering water. Cook, stirring constantly, until sauce is thick, about 10 minutes.

☐ Pour into hot sterilized jars and vacuum-seal. Makes 4 cups. May be stored vacuum-sealed up to 1 year; refrigerated, up to 1 week.

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LEMON CHUTNEY

- **2 cups cored and chopped Granny Smith apples**
- **1 cup chopped mixed dried fruit (no dates)**
- **1-1/2 cups seeded and chopped unpeeled lemon (about 4 to 5 lemons)**
- **1/2 cup chopped onions**
- **1 clove garlic, minced**
- **1 teaspoon whole mustard seeds**
- **1 cup golden raisins**
- **1 cup light brown sugar**
- **1/2 cup white sugar**
- **1 cup dry white wine**
- **1 cup toasted pine nuts or almonds**
- **1/4 cup anisette, or other anise-flavored liqueur (optional)**

☐ Place all ingredients, except nuts and liqueur, in heavy saucepan. Cook 30 minutes over medium heat, stirring frequently. Do not boil. Remove from heat. Stir in toasted nuts and liqueur. Pour immediately into hot sterilized jars. Vacuum-seal. Makes 4 cups. May be stored vacuum-sealed up to 1 year; refrigerated, up to 2 months.

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MICROWAVE MARMALADE

- **2 large unpeeled seedless oranges (or 1 large grapefruit, or 2 large lemons, or 2 large limes, seedless)**
- **Sugar, to equal fruit**

☐ In food processor shred fruit with on/off motions. Pour into measuring cup to measure, then turn into microproof bowl. Mix in equal amount sugar. Microcook in center of oven on medium 6 minutes, stirring twice, until mixture thickens. Do not overcook. Pour into sterilized jar, cover and chill until ready to use. Makes about 1 cup. Can be stored in refrigerator 2 weeks.

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(Continued on page 138)

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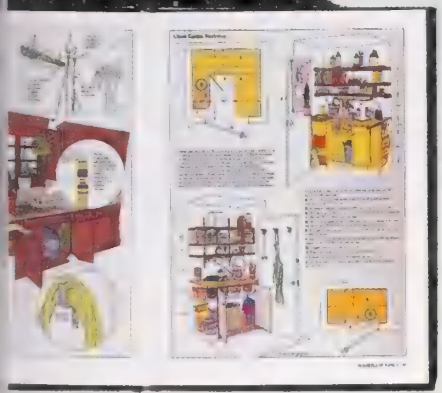
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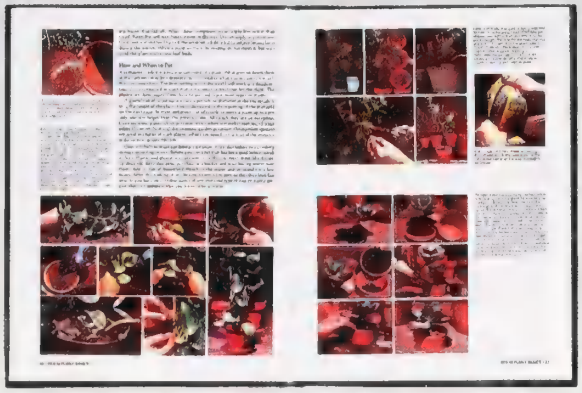
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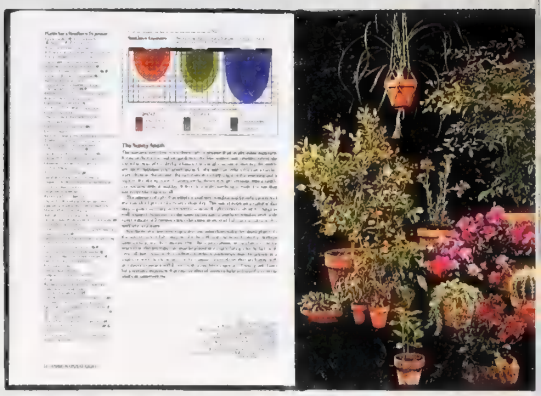
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DELICIOUS GIVING

Continued from page 136

WHITE CHOCOLATE SAUCE

- **2/3 cup unsalted butter**
- **18 ounces white cooking chocolate**
- **1 cup heavy cream**
- **1 teaspoon vanilla extract**
- **1 cup toasted chopped nuts or 2 tablespoons liqueur, such as Grand Marnier**

☐ In top of double boiler, melt butter over very hot water. Stir in chocolate until well blended. Add remaining ingredients; stir to mix. Remove from heat and pour immediately into sterilized jars. Makes 4 cups. Can be refrigerated, tightly covered, 2 weeks or frozen up to 8 months.

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CHOCOLATE-DRIZZLED PECAN SHORTBREAD

- **1-1/2 cups all-purpose flour**
- **1/2 cup sugar**
- **1/4 pound pecans, ground**
- **10-1/2 tablespoons cold unsalted butter**
- **3 ounces semi-sweet chocolate**

☐ In large bowl combine flour, sugar and pecans. Cut in butter until mixture stays together when pressed with wooden spoon. (*Note:* Do not overwork dough or shortbread will be tough.)

☐ Press dough into 9-inch unbuttered pie plate; score lightly with knife into 8 equal wedges, then prick with fork in neat rows on top of each wedge.

☐ Bake in preheated 350° oven 30 minutes, or until lightly browned. Cool slightly in pan, then cut through scored lines with knife to separate wedges. Remove wedges from pan, turning them onto the bottom of another pie plate; then set aside on wire rack to cool completely.

☐ Melt chocolate in double boiler. Dip a fork into chocolate and drizzle over cooled shortbread. Place on parchment paper, or rack set over foil, and let harden. Makes eight wedges. Can be kept in airtight container in cool, dry place 2 weeks.

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RASPBERRY-CHOCOLATE RUGELACH

- **3 cups all-purpose flour**
- **1-1/2 cups unsalted butter**
- **1 extra-large egg yolk**
- **1 cup sour cream**
- **1/4 cup raspberry preserves**
- **2 tablespoons ground cinnamon**
- **1/4 cup chocolate chips**
- **1-1/2 cups chopped walnuts**
- **1 egg beaten with 1 tablespoon water, to glaze**

☐ Make dough: Place flour in large bowl. Cut in butter until mixture resembles coarse meal.

☐ In another bowl, beat yolk with sour cream. Add to flour mixture and stir until well combined.

☐ Divide dough into thirds. Form into balls, wrap and refrigerate 2 hours.

☐ On a lightly floured surface, working with 1 ball at a time, roll dough into a 12-inch round.

☐ On each round, spread 1/3 of the raspberry preserves; sprinkle with cinnamon, then chocolate chips and walnuts.

☐ With a sharp knife, cut each round into 8 equal wedges. Turn in the corners of the wide edges of each triangle, then roll wedge from wide edge toward point, tucking in filling as you roll.

☐ Place each point-side-down on a parchment-lined 9-by-12-inch baking sheet. Form each roll into a crescent and brush with egg glaze.

☐ Bake in preheated 350° oven 20 minutes, or until golden brown and slightly puffed. Cool on wire rack; dust with confectioners' sugar. Makes 2 dozen. (*Note:* Formed crescents may be frozen for up to 3 months before baking. Do not thaw before baking.)

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LEMON YOGURT CAKE

Cake:

- **2-3/4 cups all-purpose flour**
- **1/2 teaspoon baking soda**
- **1/2 teaspoon salt**
- **16 tablespoons unsalted butter, room temperature**
- **3 cups sugar**
- **5 extra-large eggs, room temperature**
- **1 teaspoon vanilla extract**
- **1 cup plain yogurt, room temperature**
- **Grated zest of 1 lemon**

(Continued on page 140)

PRODUCT INFORMATION

CORRECTIONS

The photograph of Beverly Ellsley's house that appeared in the September 1987 issue, page 55, was taken by Michael Forester.

Lamp shown on page 27 of the June issue was designed by Mario Villa and produced for the Eiffel Tower's restaurant by Mario Villa, Inc.

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HB MARKETPLACE

●*Pages 22 and 23:* **Taunton chest #843-76,** painted pine with vine and tree design like original, other colors, 20-1/4 by 22-5/8 by 12-3/4 inches deep; price includes crating, shipping cost varies—The Colonial Williamsburg Foundation (MO), PO Box CH, Williamsburg, VA 23187; (800) 446-9240. **Surveyor's box #4611,** with brass handle and lined with rice paper, 18 by 7 by 5-1/2 inches high—Sarreid, Ltd. (M), Accent Furnishings, PO Box 3548, Wilson, NC 27895. **Mini-trunk #14-0705,** 27 by 15 by 16 inches, handcrafted, wide selection of colors, stains, $225; antiqued pine, $295—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; (800) 241-0716. **Willow trunk #447870,** ages to a warm golden patina, 17 by 19 inches—Conran's (MO), Mail Order Dept. 9099, 1690 Oak St., PO Box 1412, Lakewood, NJ 08701. **Trunk on stand #7278,** wood stained in pastels to resemble a dhurrie, hand-carved, 20 by 18 by 11 inches deep, can be separated from stand; $12.50 postage and handling—Sketches (MO), 1265 Oakbrook Dr., Norcross, GA 30093; (401) 449-3100. **Matchstick box; real tortoiseshell box,** 10 by 6-1/4 by 4 inches; ***faux*-tortoise chest,** 12-3/4 by 9-1/2 by 6 inches—Ad Lib (R,MO), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Alabaster cylinder table #9603-41,** touch latch, adjustable inside shelf, 19-1/4 by 25 inches high—Henredon Furniture Industries Inc. (M), PO Box 70, Morganton, NC 28655. **Hand-painted and hand-stitched wedding chest #234,** 16 by 13 by 7-1/2 inches deep—Sarreid, Ltd. (M), Accent Furnishings, PO Box 3548, Wilson, NC 27895. **18-inch cube #48-11,** lined with wallpaper—Lord & Taylor (R), 424 Fifth Ave., New York 10018. **Wooden chest,** handpainted by Hart—Macy's Herald Square (R,MO), 151 W. 34 St., ninth fl., New York 10001. **Il Papiro mini-trunks**—Ad Lib (R,MO), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Imported hand-applied wood veneer box #1572,** 19 by 16 by 22 inches high, Radica Collection; other finishes are gray radica, *faux*-goatskin, *faux*-stone, tortoise lacquers, high-gloss lacquers; base available in any color—Casa Bique Ltd. (M), PO Box 788, Thomasville, NC 27360. **Wood lunch box,** stack of two with dividers, Susuma Watanabe craftsman, 3-1/4 by 5-1/2 inches square; two-level box, 4 by 6-1/4 by 6 inches—Dandelion (R,MO), 2877 California St., San Francisco, CA 94115. **Vintage wallpaper and fabric boxes**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Cedar chest #4951-33,** 35 by 16 by 5/8 by 187-5/8 inches high, light pine finish on pine veneers and solids with cedar interior, finished back, lock and key; reproduction based on 19th-c. storage chest; sunken panels an unusual feature from 17th-c. colonial cabinetry, Folk Art collection—The Lane Company Inc. (M), Altavista, VA 24517-0151. **Bird's-eye box #5083,** 8-3/8 by 5-1/4 by 4-3/8 inches—Kinder (M), Framed Art and Accessories, 1812 South Main, PO Box 1900, Stuttgart, AZ 72160. **Medium-size matchstick boxes**—Ad Lib (R,MO), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Scholar box #4622** with layers of rice paper for antique look, also lined with rice paper, 7 by 9 by 9 inches deep—Sarreid, Ltd. (M), Accent Furnishings, Box 3548, Wilson, NC 27895. **Handcrafted and hand-painted Colonial Manor Trunk,** 27 by 15 by 15-1/2 inches high—Blue Ridge Peddlers (M), PO Box 1155, Toccoa, GA 30577. Chest hand-painted in deep indigo/teal color by Hart; comes in choice of 30 colors—Macy's Herald Square (R), 151 W. 34 St., ninth fl., New York 10001. Handcrafted painted Taos trunk, 34 by 16 by 18 inches, each trunk unique, other motifs and colors available, call for color and shipping advice, freight charges vary; Taos coffee table boxes, assorted motifs and colors, some with carving and raised motifs, larger size, $130—J. Seitz & Co. (R,MO), Main St., Route 45, Box 2462, New Preston, CT 06777. **Vintage army-issue uniform boxes** adapted, dimensions vary, exclusively—Macy's Herald Square (R,MO), 151 W. 34th St., ninth fl., New York 10001. **Hand-stitched and hand-painted leather Osage Orange Tree Box #4632,** 13 by 25 by 13-1/4 inches; **leather Butterfly box, green, #4619,** 8 by 18 by 6-1/2 inches deep—Sarreid, Ltd. (M), Accent Furnishings, Box 3548, Wilson, NC 27895, call for nearest store, (919) 291-1414. **Blue blanket chest,** 41-1/4 by 18 by 19 inches, twelve painted finishes, natural wood, pine, Santa Fe collection, price includes freight—J. Seitz & Co. (R,MO).

(Continued on page 145)



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PRODUCT INFORMATION

Continued from page 141

Main St., Route 45, Box 2462, New Preston, CT 06777. **Cherry bark chest #B-211,** 11-3/4 by 12 by 9 inches—Dandelion (R,MO), 2877 California St., San Francisco, CA 94115. **Document box** made from vintage military boxes, exclusively—Macy's Herald Square (R,MO), 151 W. 34 St., ninth fl., New York 10001. **Il Papiro jewelry box**—Ad Lib (R,MO), 517 E. Paces Ferry Rd., Atlanta, GA 30305. **Green Seasnake box #3744,** 6 by 6-1/4 by 8 inches—Casa Bique Ltd. (M), PO Box 788, Thomasville, NC 27360. Smoked kiri wood 3-drawer chest, 9-7/8 by 7 inches, Yoshiki Shoji, craftsman; many other smoked kiri wood items available—Dandelion (R,MO), 2877 California St., San Francisco, CA 94115. **Primarily Primitive #61-4011 trunk,** 38 by 13 by 23 inches high, animals painted on top, handcrafted using historically accurate methods—Blue Ridge Peddlers (M), PO Box 1155, Toccoa, GA 30577; call for nearest dealer, (404) 886-1476.

HB TODAY

●*Page 33—Stocking Feat:* **Tapestry stocking,** designs vary slightly; add $6.95 shipping; Illinois residents add tax—The Museum Shop (R,MO), The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603; (800) 624-9000; catalog, $1. **Tea strainer, teapot-shaped infuser,** add $2.50 postage; **mini-sewing kit,** add $2 postage—Contre-Jour, Inc. (R), 190 Columbus Ave., New York 10023. **Accordion photo album,** 3-3/4 inches tall with six oval-shaped interior frames for photos, add $2.50 postage—Cooper-Hewitt Museum (R), Mail Order Department, 2 E. 91 St., New York 10128. **Shaker pin cushion,** add $3 postage; **Santa Shaker box,** $3 postage; **postcard book,** $2 postage—Museum of American Folk Art Book & Gift Shop (R), 62 W. 50 St., New York 10020. **Ruler pen,** add $2 postage—D.F. Sanders & Co., 386 Broadway, New York 10012. *On The Wings of Angels:* **Band of carved angels,** 2 inches high, 16-1/2 inches long, $2.50 postage—Greenfield & Morgen (R), 1001 Montana Ave., Santa Monica, CA 90403. **Peach plaster cherubs,** add $2.95 postage—Putto & Gargoyle (R), 5225 Wilshire Blvd., Ste. 1102, Los Angeles, CA 90036; catalog $2. *Four-Season Greetings:* **12-inch ivy wreath** with plastic-coated silk leaves, add $5 postage; **purple papier mâché bows** as napkin rings in lavender or peach; postage for four, $3.50—Wolfman-Gold & Good Company, 484 Broome St., New York 10013.

●*Page 34—Father Christmas:* Subscription to the **Horchow Collection catalogs,** $3 (refundable on your first purchase)—Horchow Catalogue Subscription Department, Box 620048, Dallas, TX 75262-0048; (800) 527-0303; Dallas, 484-3588. *Her Imprint:* **Down and feather-filled hand-painted pillow,** 10 by 16 inches, available with birds, flowers, house portraits—Branca, Inc., 112 W. Illinois St., Chicago, IL 60610.

A PASSION FOR PATTERN

●*Pages 70 and 71:* **Wallpaper**—Clarence House (T), 979 Third Ave., New York 10022. **Floral chintz** on two chairs—Rose Cumming, Inc. (T), 232 E. 59 St., New York 10022. **Carpeting**—Rosecore Carpet Co. Inc.(T), 979 Third Ave., New York 10022.

●*Page 74 and 75—top center:* **Green and white striped wallpaper**—Fonthill Ltd. (T), 979 Third Ave., New York 10022. *Top center:* **Chintz on chairs**—Stroheim and Romann (T), 155 E. 56 St., New York 10022. **Carpeting**—Rosecore Carpet Co. Inc. (T), 979 Third Ave., New York 10022.

PRETTIEST HOLIDAY TABLES

●*Page 78:* **"Lomira" curtain fabric,** 100 percent cotton, 54 inches wide; **"Ruffles" fabric** as wall covering, 100 percent cotton, 54 inches wide—Covington Fabrics Corp., 267 Fifth Ave., New York, NY 10016. **Cake stand and server,** $60 and $18—Oneida Silversmiths (M), Oneida, NY 13421. **Blue Spice pitcher,** $110—Kosta Boda (M), 225 Fifth Ave., New York 10010. **Trapnell Sprays plates,** $41 each—Spode, 41 Madison Ave., New York 10010. **Plates with cookies and lemon,** Lombardy—Royal Crown Derby, Royal Doulton USA Inc (M), 41 Madison Ave., New York 10010. **Marjolaine teacup and saucer,** Meissen creamer, $55, and sugar, $75—Robert Haviland & C. Parlon (M), 225 Fifth Ave., New York 10010. **Teacup,** $75, Chenyeng—Puiforcat (M), available at Bergdorf Goodman, 1 W. 57 St., New York 10019. **Teaspoons,** Hampton Court, $37.50 each—Reed & Barton, (M), Taunton, MA 02780-0429. **Forks and knives,** Delacourt, $45 each—Lunt (M), PO Box 593, Greenfield, 01302-0593. **Teapot,** Eugenie, $135—Bernaudaud Limoges, 41 Madison Ave., New York 10010. **Marseilles spread used as tablecloth**—Barneys New York (R), 106 Seventh Ave., New York 10011.

●*Page 79: Designer:* Ricky Fingerhut. **Millefiore dinner plates,** $40 each, **Arco salad plates,** $23 each—Thaxton & Co. (R), 780 Madison Ave. New York 10021. **Berlin-pattern colored glasses,** $42 each—Smyers Glass (M), 670B E. H St., Benica, CA 94510. **Hadeland champagne flutes,** $63 each—Royal Copenhagen (R), 683 Madison Ave., New York 10021. **Colonnade and Ionic stainless flatware**—Towle (M), 225 Fifth Ave., New York 10010. **Sterling silver cheese knife,** $70—Angela Cummings for Arita (M), 2720 E. Regal Park Dr., Anaheim, CA. 92806. **Lemonade jar,** $12.99—Anchor Hocking (M), 2 University Plaza, Hackensack, NJ 07601. **Napkin rings and cheese plate**—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Sterling silver ladle,** Georg Jensen (R), 683 Madison Ave., New York 10021. **Bowl with breadsticks,** $120; **Minos #58467**—Kosta Boda (M), 225 Fifth Ave., New York 10010. **Small yellow cheese knives,** $10, set of four—Angela Cummings for Arita (M), 2720 E. Regal Park Dr., Anaheim, CA 92806. **Sienna napkins from Necessities; tablecloth**—Jane Wilner at Barneys New York (R), Seventh Ave. and 17th St., New York 10011.

●*Page 80:* **Fishnet Blue dinner plates,** $22 each; **Shimmer** salad plates, $28 each; Angela Cummings for Arita—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **White linen napkins,** $6 each—Bergdorf Goodman, 1 W. 57 St., New York 10019. **Williamsburg Queen Anne silver**—Kirk Steiff (M), 800 Wyman Park Dr., Baltimore, MD 21211-0821. **Nana wine glasses,** $19, ittala—Royal Copenhagen (R), 683 Madison Ave., New York 10021. **Water pitcher,** $80—Orrefors Crystal (M), 140 Bradford Dr., Berlin, NJ 08009. **Blue salad bowl,**

(Continued on page 148)

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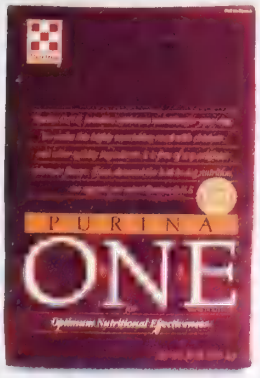
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GARDEN GUIDE

NOVEMBER

Top choices for Christmas book-shopping to delight that gardener on your list



By KEN DRUSE

Garden books are hot! Because of the rise of two-breadwinner families, today's young homeowners have more disposable income than their predecessors; they are interested in improving their homes and yards, and presumably in buying profusely illustrated books. It's all part of their quest for "the good life." A beautiful landscape increases property value; it also improves the quality of life for the homeowner.

Publishers are jumping on the bandwagon, not always with good results. In some cases the result is mediocre, possibly inaccurate, though usually quite striking in appearance. You can't always tell when a book has been cranked out quickly, so study it carefully before you buy.

Another trend that may present problems is the importation of English garden books. They make great gifts at this time of year, they're excellent for the armchair gardener, but they can be frustrating: They are about *English* gardening. The only areas that come close to England's climate are in the Pacific Northwest and, perhaps, the east coast of Maine.

Roy Strong's popular new book, *Creating Small Gardens* (Villard Books), includes one picture of a flower garden that would represent an entire season in a Michigan garden. Flowers just don't last long enough here to overlap the way they do in England. A good choice that happens to be English is Roddy Llewellyn's *Little English Backyards* (Salem House). This is a book of *ideas* that includes useful plans for gardening in tight quarters anywhere.

I must leave you with some suggestions for holiday gift giving (especially if the gardener on your list is you). A new book, *Pleasures of the Garden: Images from The Metropolitan Museum of Art,* by Mac Griswold (Abrams), is recommended for its beautiful color paintings and for Ms. Griswold's text. In the British vein, I'd recommend anything by Penelope Hobhouse. And Robin Lane Fox's new anthology, *V. Sackville-West: The Illustrated Garden Book* (Atheneum), is a great read.

If you're looking for useful books, consider these tried and true references: Sunset's *Western Garden Book* for West Coast and Southern gardens, and *America's Garden Book,* by James and Louise Bush-Brown (Scribner's) for the rest of the country. *Perennials: How to Select, Grow & Enjoy,* by Pamela Harper and Frederick McGourty (HPBooks), is a good buy at $9.95.

I've also found the new *Taylor's Guide* to plants series, based on the renowned *Taylor's Encyclopedia of Gardening,* to be handsome and useful. I originally thought these handbooks a bit pricey at $14.95, but my first purchase, *Ground Covers, Vines & Grasses,* has proved invaluable. Each guide (to perennials, vegetables, annuals, roses, bulbs, etc.) has nearly 500 color photographs, which show these plants as they really are, and includes accurate descriptions. These are not rare botanicals collected by an empire's explorers, but more familiar flora certain to thrive in American gardens.■

ELIZABETH HATHON

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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PRODUCT INFORMATION

Continued from page 145

Cicero, $235—Kosta Boda (M), 225 Fifth Ave., New York 10010. **Blue-handled flatware**—Barneys New York (R), 106 Seventh Ave., New York 10011. **Paris Champagne flutes,** $48 each—Smyers Glass (M) 670B E. H St., Benica, CA 94510. **Antique wood candlesticks**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Trompe l'oeil by Silvere Boureau,** 108 Wooster St., New York 10012.

●*Page 81:* **Petra fabric in crimson for tablecloth,** 100 percent cotton, 54 inches wide, $14.50/yard—Laura Ashley (R), 714 Madison Ave., New York 10021. **Tapestry napkins,** $5 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Chantilly Sterling Silver**—Gorham (M), PO Box 6150, Providence RI 02940. **Medici service plates in green,** $50—Villeroy & Boch (M), 225 Fifth Ave., New York 10010. **Provençe dinner plates,** $33 each—Lenox China (M), Lawrenceville, NJ 08648. **Coleen wineglasses,** $47 each—Waterford Crystal (M), 225 Fifth Ave., New York 10010. **Crystal tumblers,** Victory, $60 each; Antique Crown, $65 each; Cathedral, $60 each; Chivalry, $55 each—Museum Crystal Hoya (R), 450 Park Ave., New York 10022. **White and gold tureen,** $110—Royal Worcester (M), 41 Madison Ave., New York 10010. **Antique Baccarat candlesticks**—R&R Robinson, 1290 Third St. South, Naples, Florida 33940. **Twisted beeswax candles** in ivory; 12 inches, $13.50; 16 inches, $16; add $2.50 shipping and handling—Peter Carlson Design Studio (R), 8 Prince St., New York 10012; (212) 925-5159. **Small bowl with apples,** Thistle, $200—Saint-Louis Crystal (M), 225 Fifth Ave., New York 10010.

●*Page 82:* **Helena champagne flutes,** $39 each; **Helena wine carafe,** $95—Orrefors Crystal (M), 140 Bradford Dr., Berlin, NJ 08009. **Alabaster tumblers,** $30 each; large bowl, $130; plate, $55—Angela Cummings for Arita, 2720 E. Regal Park Dr., Anaheim, CA 92806. **Table pebbles** for chopsticks, $85 for set of six—Museum Crystal Hoya (R), 4450 Park Ave., New York 10021. **Napkins**—Barneys New York (R), 106 Seventh Ave., New York 10011. **Colorstone dinnerware**—Sasaki (T), 41 Madison Ave., New York 10010. **Terracotta saucers** used as platters; $3.60, small; $12.00, large—Beverly Hills Seed Co. (R), 8634 Sunset Blvd., Los Angeles, CA 90069. **Topiary, plants, flowers**—The Garden Party (R,T), 573 Westbourne Dr., Los Angeles, CA 90048. *Interior Designer:* Dennis Wilcut, 903 Westbourne Dr., Los Angeles, CA 90069.

●*Page 83:* **Vienne wineglasses with gold trim,** $110 each; **Annie decanter,** $250—Baccarat, Inc. (R), 55 E. 57 St., New York 10021. **Houqua dinner plates,** $97.50 each—Cerâlene (R), 55 E. 57 St., New York 10021. **Talisman flatware,** five-piece place setting, $265—Pavillon Christofle (R), 680 Madison Ave., New York 10022. **Individual salt and pepper shakers**—Cartier (R), 725 Fifth Ave., New York 10019. **Blue Canton tureen and stand, plates in case, cachepot and box**—Mottahedeh & Co., Inc (T), 225 Fifth Ave., New York 10010. **Blue and gold speckled charger**—Phillip Mueller (M), 521 W. 26 St., New York 10001. **Napkins**—Bergdorf Goodman (R), 1 W. 57 St. New York 10019. **Biedermeier furniture**—Macy's Herald Square, New York 10001. **Gauze**—Rose Brand Theatrical Fabrics (R), 517 W. 35 St., New York 10018.

COTTAGE REVIVAL

●*Pages 84 and 85:* **Chippendale sofa table #8718,** 58 by 16 by 28-1/2 inches high, finishes in several wood stains, $600; **Chippendale square cocktail table #8716S,** 36 by 36 by 16-1/2 inches high, variety of wood stains—Nichols & Stone (R), 232 Sherman St., Gardner, MA 01440; for nearest dealer call (617) 632-2770. **Blue/Rose Southampton ottoman #765206,** 31 by 20 by 17-1/2 inches high, 12-1/2 inch seat height; white, with trim; honey, solid without trim: $220; **cushion #733700,** $48; **Diamond Bistro chaise longue #740520,** 58 by 29 by 34 inches high; seat, 53 by 22-1/2 by 15-1/2 inches high; gray jade, other colors are natural, white, black, gray, plum, Santa Fe rose, shell coral; $498; **Cushion #733200,** $120; **Santa Fe rose Nantucket occasional chair #768119,** 29-1/2 by 28 by 34 inches high; seat, 14-1/2 inches high; white, blue and rose trim, grey jade, shell coral and honey; $316; **cushion #735700,** $38—Palecek (R), PO Box 225, Station A, Richmond, CA 94808-0225; call (415) 236-7730 for more information. **Sofa #3084,** 87 by 33 by 36 inches deep, $1,300; **slipper chair #5033,** 34 by 25 by 33 inches deep—Lee Industries, Inc. (R), PO Box 26, Newton, NC 28658. **Fabric: Waverly Candy Stripe #65E 3980** on occasional chair seat cushion, sofa and curtains; 100 percent cotton; 54 inches wide; emerald, peach, peony, sea mist, rose, blue bonnet; $21 per yard—Waverly, a division of F. Schumacher & Co. (M), 79 Madison Ave., New York 10016; call (800) 423-5881 for nearest retail source. **Abingdon, Emerald #3804** on ottoman cushion; 100 percent cotton, 54 inches wide, peach, multi, slate, natural; **Fairfax, Emerald #3844** fabric on chaise longue cushion and slipper chair, 54 inches wide; peach, red, slate, natural—P/Kaufmann (R), 261 Fifth Ave., New York 10016; call (212) 686-6470 for more information. **Usen Portuguese Fine Point rug,** 100 percent wool, 6 by 9 feet, $2,200—Kamdin Designs (R,T), 791 Lexington Ave., New York 10021. **Cherub planter,** 11 inches, 8-3/4 inches high, concrete, $46; two, $84; **rabbit pull toy #81423,** 7 inches high, hand-painted wood with antique finish, $32.50—Winterthur Museum and Gardens (R,M), Catalogue Division, 115 Brand Rd., Salem, VA 24156; (800) 848-2929. **Large square needlepoint pillow,** 17 by 17 inches, tulip pattern; kit includes 100 percent Persian wool yarns, #10 mesh hand-painted canvas, needle and instructions, borders from Scalamandré; $150; **floral-pattern oval pillow,** 18 by 16 inches, kit $110—Alice Maynard (R), 114 Spearfish Lane, Jupiter, FL 33477. **White pillow #DL31** on bistro chaise, many styles available—Paper White Ltd. (R), PO Box 956, 769 Center Bd., Fairfax, CA 94930. **Octagonal frame with gold-trimmed beige linen mount,** 8 by 8-1/2 inches, burnished maple, $51.50; also available in rectangular frame, 11-1/2 by 9 inches, $60—Eximious Inc. (MO), 1000 Green Bay Rd., Winnetka, IL 60093-1722. **Pera Majolica serving bowl #262386,** 11-3/4 inches, 3 inches high, $23 plus $3.95 shipping—Williams-Sonoma (R,M), PO Box 7456, San Francisco, CA 94120; 46 retail stores across the country. **Antique Victorian paisley shawl,** antique beaded Victorian pillow, Dutch floral still life (reproduction), pair of wrought iron sconces, antique French wire plant holder, antique brass converted French oil lamp, pewter candlestick, green majolica bowl, yellow majolica plate, English antique painted iron plate stand—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022.

●*Page 86—top left:* **Majolica tea set** and **green majolica plates** on table, private collection. **English antique painted iron** plate stand, antique books, papier-mâché cat—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **White lace napkin #171** on table, $13.65 for one—Paper White Ltd. (R), PO Box 956, Fairfax, CA 94930. **Santa Fe rose Nantucket occasional chair; rose-checked Bistro side table #761301,** 20 by 22 inches high; dark blue, light blue; $97—Palecek (R), PO Box 225, Station A, Richmond, VA 94808-0225. **Drying rack #7706,** 44-1/4 by 50 by 12 inches deep; variety of wood stains and colored lacquers; wood stain, $336; lacquer stain, $370—Nichols & Stone (R), 232 Sherman St., Gardner, MA 01440. *Top right:* **Two antique French quilts,** 19th-c. wood doll's trunk, majolica plates, vases, bowl and pitcher, Pierre Deux antique French chair—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **French Lace Rose #52RYD,** $11 per yard—Rue de France, 78 Thames St., Newport, RI 02840. **Tinware cupboard #7751,** 29-1/8 by 76-1/8 by 14 inches deep; other finishes in variety of colored lacquers, wood stains; wood stain, $867; colored lacquer, $956—Nichols & Stone, 232 Sherman St., Gardner, MA 01440.

●*Page 87:* **Green majolica bowl,** ivory majolica plate, antique painted Dutch-style fire screen, English pine 19th-c. hitching post dog, poodle painting, reproduction; pair of green majolica plates, wicker-covered bottles; private collection—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Serving bowl #262386,** $23 plus $3.95 shipping—Williams-Sonoma (R,M), PO Box 7456, San Francisco, CA 94120.

THE NEW COUNTRY LOOK

●*Page 89: Designer:* Sandy Ceppos Designs for the Home Inc., 62 Main St., New Canaan, CT 06840. **Floor graphics** designed by Sandy Ceppos and Virginia Teichner; executed by Virginia Teichner, 55 Merchant

(Continued on page 150)



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PRODUCT INFORMATION

Continued from page 148

Rd., West Redding, CT 06896. **Apple-green antique cupboard**—Kinney Wallcoverings (M), 204 E. 58 St., New York 10022.

●*Pages 90 and 91:* **Series of paintings** above living room mantel, paintings either side of tiled fireplace by Sandy Ceppos. **Shaker reproduction dining chairs**—Scott Jordan Furniture (M), 327 Atlantic Ave., Brooklyn, New York 11201.

●*Pages 92 and 93:* **Sofa fabric**-Cowtan & Tout, Inc., 179 Third Ave., New York 10022. **Floor lamps**—Nessen Lamps (T), 979 Third Ave., New York 10022. **Late 19th-c. English Staffordshire stoneware pitcher,** apple-green, white and steel-grey—Accents Unlimited (R), 2211 Broadway, New York 10024. **Fireplace tile**—Country Floors Inc. (R,T), 15 E. 16 St., New York 10003.

●*Pages 94 and 95:* **Shaker reproduction bed**—Habersham Plantation (T), PO Box 1209, Taccoa, GA 30577. **Bed linens and fabric on bedroom chair,** Newport Collection designed by Sandy Ceppos for Brook Hill Linens (M,R), 698 Madison Ave., New York 10021.

WHAT TO DO WITH THE TV

●*Page 96—top:* Custom-designed home entertainment and storage center, stair-step unit, ash veneer, 21 inches deep. *Left to right:* **First cabinet,** bar with vertical partition, one side for glasses, one for liquor. **Second cabinet,** stereo framed in wood, CD on pullout shelf, three pullout drawers for cassette storage. **Third cabinet,** TV on pullout swivel, VCR and drawers for VCR tapes. **Fourth and fifth cabinets,** adjustable shelves, additional shelves above. **Jugs with handles**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022.

●*Pages 96 and 97—left of fireplace:* **Custom-fitted stereo equipment** and fitted drawers for tape storage; *right of fireplace,* **adjustable shelves and storage;** *far right, by window,* **felt-lined cabinet** for dining room table leaves, **curly maple dining room table**—Carole Gratale, Designer, 979 Third Ave., Ste. 500, New York 10022. **TV: NEC, 46** inches—NEC Home Electronics USA, 1255 Michael Dr., Wood Dale, IL 60191. **Pink mohair blanket by Jane Wilner,** $120—Barneys New York (R), Seventh Ave. at 17 St., New York 10011.

●*Page 98—left:* **Entertainment cabinet #2704-10,** A la Carte collection; 48 by 20 by 86-3/4 inches high, one adjustable wood shelf; power outlet and cable outlet for TV; pullout TV swivel; one storage tray and one adjustable shelf in base; painted six colors (brick with light brick trim, white with taupe trim, jade with light jade trim, light blue and dark blue with white trim, white and peach with blue trim); $7,563; ash veneer, $4,713—Baker Furniture Co. (M), 1661 Monroe Ave. N.W., Grand Rapids, MI 49505. *Top right:* **Entertainment center,** three units, 36 by 73 by 18 inches each, attached by connectors; white, gray, black and oak grain; made of high-density wood product; all hardware is heavy-duty metal; comes assembled or unassembled; all three units, $1,750—Techline (M), Marshall Erdman and Associates Inc., 5117 University Ave., PO Box 5249, Madison, WI 53705. *Bottom right:* **Sagebrush armoire,** American furniture collection; 52 by 22-1/2 by 82 inches high; one adjustable shelf in lower section, one tray drawer; two adjustable shelves in upper section, pullout shelf; scrub-pine, buttermilk-blue, pine; $2,189—The Lane Co. (M), PO Box 151, Altavista, VA 24517. **Laura Ashley Alba Roses fabric lining in Lane armoire,** 47 inches wide, $22.50; Laura Ashley wallpaper border in basket (*above*), 11 yards per roll, $9—Laura Ashley (R), 1300 McCarthur Blvd., Mahwah, NJ 07430. **Antique tin cannisters**—Pierre Deux Antiques (R), 369 Bleeker St., New York 10014. **Framed botanical print, framed bird paintings, wooden houses**—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Trinitron television and VCR #EV-S700U**—Sony Corporation of America (R), 1 Sony Dr., Park Ridge, NJ 07656. **Apple majolica plate and yellow teapot**—Howard Kaplan's French Country Store (R), 35 E. 10 St., New York 10003.

●*Page 99—top left:* **Jay Spectre entertainment center, modular media center #16-781** (*left*), $1,908; **television cabinet and shelving unit #16-783** (*right*), $2,088; unit #16-781 is 39-1/2 by 23-1/4 by 45-1/2 inches high; the interior includes adjustable shelf, component pullout tray, cabinet with open compartment; right interior includes adjustable shelf, pullout tray, three drawers; unit 16-78 is 50 by 22 by 45-1/2 inches high, includes three adjustable and removable shelves, glass shelves on right side; both pieces finished on back and can be used as room divider or bar—Jay Spectre for Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Audio video equipment:** Technics Direct Drive turnable SL-DD22, Fisher Double Cassette Deck CR-W56, RCA Color Trak Stereo Monitor, Onkyo Computer control tuner amplifier TX-108—Crazy Eddie (R), 140 Carter Dr., Edison, NJ 08817. All other products—Bloomingdale's (R), 1000 Third Ave., New York 10022. Sony Video 8 EV-s700U-Digital Audio Video Cassette Recorder—Sony Corporation of America (R), 1 Sony Dr., Park Ridge, NJ 07656. *Lower left:* **Entertainment center,** the Copley Square collection; 42-1/2 by 23-1/4 by 85-3/4 inches; solid mahogany with mahogany swirl and yew-wood veneers; upper two doors open and push in; TV swivel shelf (*below*) is pullout, below swivel shelf is another pullout shelf; lower two doors include two drawers with removable drawer dividers, record storage with removable record dividers, two pullout shelves; $3,053—Heckman Furniture Co. (M), 1400 Buchanan SW, Grand Rapids, MI 49507. *Right:* **American Country Design Entertainment Center,** 49 by 24-1/2 by 79 inches high; interior has three shelves with vertical divider on bottom, pullout swivel tray for TV, two adjustable shelves on top; pine in natural old vellum finish; $2,500—Drexel Heritage Furnishings, 101 North Main St., Drexel, NC 28619.

●*Pages 100 and 101:* **Custom-designed entertainment and storage center constructed around structural column,** 24 by 39 by 9 feet high; birchwood stained with Lilac anolene allowing grain to show through; interior has dead storage behind doors at top, TV on pullout swivel tray; VCR, small cubelike spaces on either side for mini-audio visual component parts; *right,* command panel for remote control operation of window curtains and shades behind curtains; drawer segmented into storage for audio and video cassettes; bookshelf; locking pendaflex file drawer—Bebe Winkler Interior Design, 135 E. 55 St., New York 10022. **Late-18th-c. English satinwood painted chair; early 19th-c. English satinwood painted dressing table**—Florence de Dampierre Ltd. (R), 16 E. 78 St., New York 10021. **Throw #48569/39,** acrylic, red, hunter-green, sky-blue, indigo-blue, peach, light pink, tudor, natural and white; $30; catalog, $1—Churchill Weavers (R,M), PO Box 30, Berea, KY 40403. **Upholstered chair and ottoman**—Thomas de Angelis & Co. (T), 1115 Broadway, ninth fl., New York 10010. **Antique silk pillow**—Terry L. Morton (T), 146 E. 84 St., New York 10028. **Embroidered fabric on bed and windows**—Henry Cassen Inc. (T), 255 Newtown Rd., Plainview, NY 11803. **Bed comforter fabric, canopy sky fabric**—Scalamandré (T), 950 Third Ave., New York 10022. **Carpeting**—Edward Fields Inc. (T), 239 E. 59 St., New York 10022. **Antique white ceramic garden seat**—Objets Plus Inc. Antiques (T), 315 E. 62 St., New York 10021.

SCANDINAVIAN FINDS

●*Pages 102 and 103—top, left to right:* **Chaise,** $1,395; with **table,** $165, 32-1/2 by 70 inches long, seat height is 16 inches—N. Eilersen a/s (M), DK—5485, Skamby, Fyn Denmark; phone (09) 85 10 08, contact Peter Juul Eilersen. In U.S., Scandinavia Center of Design (R), Meredyth Lillejord, V.P., Scandinavia Inc., 5133 Harding Rd., Nashville, TN 37205; (615) 352-6085. **Natural ash wood desk** (not yet in production)—Landerholm & Lund design firm, Industrial Design, Mejlgade 46b, DK 8000 Ahrus C., Denmark 06-199799; contact John Landerholm or Peter Lund. **Limewash and natural-wax-treated wooden armoire,** 37 by 78-1/4 by 23-1/4 inches deep, $1,015—A/S Lamin Møbler (M), Skraenten 10-13, DK Norager, Denmark; 08-55-1088, telex 65 867 LAMIN DK, contact Solveig Poulsen. In U.S., Country Traditionals (R), President Michael Woodworth, 1050 Massach Ave., Cambridge, MA 02138; (617) 889-2150. **Solid beechwood chair,** 17 by 18-1/2 by 28-1/4 inches high; seat height, 19 inches; upholstered or plywood seat; all colors—Hutten (M), Selection Norm, PO Box 60, 5000 AB, Tilburg, Holland; phone 013-35 35 65, telex 52 8 34 hsn; contact Peter J.M. Hutten, director. **Birch bench with pink cotton cushion** by designer Anne Blixt; 46-1/2 by 21-3/4 by 31-1/4 inches high; seat height, 17-1/2 inches—Waggeryds (M), Mobelfabrik, 567 00 Vaggeryd, Sweden; phone 0393/100 30, 100 40; contact Mr. Lennart Andersson; In U.S., W.A.C. International Inc. (R), Phoenix, AZ; (602) 253-3579, contact Erwin Weiland. **WOGG grid shelf system** by designer Gera Lang; natural ash, black, or white painted ash; shelves that fit together with white corner brackets—Káess (M), Kristjan Siggeirsson, PO Box 193, 121 Rekjavik, Iceland; telex 2329 silva is; phone (1) 62 58 70; contact Mr. Erlendur Hjaltason. **Washington double pillow loveseat/sofa** by Matti Halme, 39 by 34 by 69 inches long, pale green leather—Uveka Oy (M), Joutjoentie 66, SF-15170 Lahti, Finland, phone 918-45 844; contact Maija Aaltonen, export secretary. *Bottom:* **Chairs,** 29-1/2 by 20-1/2 by 21-1/4 inches deep, $200—XCOL (M), A. Knudsens Vej 4, Box 126, DK-8400 Ebeltolft, Denmark; phone 45 6 34 23 77; telex 60222 xcol dk. In U.S., contact Erik Frederiksen, PO Box 1511, Rockville, MD 20850; (301) 762-7429. **Grand piano sofa,** 100 percent wool, 79 by 34-3/4 by 30-1/2 inches deep, about $3,000—Gubi Design (M), Egernvej 53, 2000 Frederiksberg, Denmark; phone 01 86 03 69, contact Mr. Gubi. In U.S., Charles Burke International, Inc. (M), Manufacturer's Representative, 3 W. 30 St., fourth fl., New York 10001. **Sofa and chair with striped seat,** 54 by 38 inches high; seat height, 17-1/2 inches by 25-3/4 inches deep—Swedese Möbler AB (M), Box 156, S-56700 Vaggeryd, Sweden; phone 0393-107 20; telex 703 29; contact Jürgen Engels.

●*Pages 104 to 109: Architect and contractor:* Carlos Jimenez, Carlos Jimenez Architectural Design Studio, 1116 Willard St., Houston, TX 77006. House: 22 feet by 22 feet. Guesthouse: 15 feet by 15 feet. Studio: 20 feet by 30 feet. Entire lot: 50 by 100 feet. **Foundation:** concrete slab on grade with bell footing—Houston Concrete Products (M), P.O. Box 2329, Houston, TX 77252. **Framing:** fir, pine. **Insulation:** Fiberglass batt—Owens-Corning Fiberglass (M), Fiberglass Tower, Toledo, OH 43659. **Exterior:** 8-by-8-by-16-inch concrete blocks—Houston Concrete Products (M), 3101 McKinney St., Houston, TX 77003. **Roof:** 25-year class-A fiberglass composition shingles by Celotex—Montalbano Lumber Co., distributor (M), 1309 Houston Ave., Houston TX 77007. **Custom-mixed paint,** exterior and interior; **floors,** #2 yellow pine; polyurethane finish—Pratt and Lambert (M), 75 Tonawanda St., PO Box 22, Buffalo, New York 14240. **Aluminum-framed windows** in studio custom-designed by Carlos Jimenez—Alco Glass Co. (M), 7125 Chimney Rock Rd., Houston, TX 77081. **Wood-framed windows** in studio loft and guesthouse custom designed by Carlos Jimenez—Marvin Windows (M), PO Box 100, Warroad, MN 56763. All other windows custom-designed and built on site by Carlos Jimenez. **Steel front doors and wood porch doors** custom-made by Carlos Jimenez—Plywood Distributors (M), 1615 Dart St., Houston, TX 77007. **Glass block windows,** 12 by 12 inches, Flemish finish; 8 by 8 inches in clear glass by Solaris—Acme Brick (M), Houston, TX. **Exterior industrial incandescent light fixtures**—Red Dot Industrial Lighting, Houston, TX; Lighting Inc. (M), 6628 Golf Houston, TX. **Interior lighting**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Hardware**—Schlage (M), 466 Old Hook Rd., Emerson, NJ 07630; Century Hardware (M), 3641 Westheimer Rd., Houston, TX 77027. **Brazilian marble**—Houston Marble and Granite (M), Houston, TX. **Cabinetry, shelves, etc.,** custom-designed by Carlos Jimenez. **Custom accessories**—Custom Accessories, 4083 Westheimer St., Houston, TX 77027.

CLOSE-UPS

●*Page 111:* For more information or to order **"Square" corner chair,** write: Berga Interior AB, Box 9, S-579 02 Berga, Sweden.

DELICIOUS GIVING

●*Page 115:* **Diana Ind flat salad bowl, Valencia pitcher**—The Pottery Barn (R), 231 10 Ave., New York 10001.

●*Pages 116 and 117:* **Glass platter**—The Pottery Barn (R), 231 10 Ave., New York 10001. **Cookie cutter**—Kalkus-Hirco (T), 8415 W. 45 St., Lyons, IL 60534. **Placemat**—Paper White Ltd. (R), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Wooden surface**—Unique Surfaces (R), 28 W. 27 St., New York 10001.

HOW TO MAKE THE CENTERPIECES

Shown on pages 78 to 83

By TOM PRITCHARD of Mädderlake

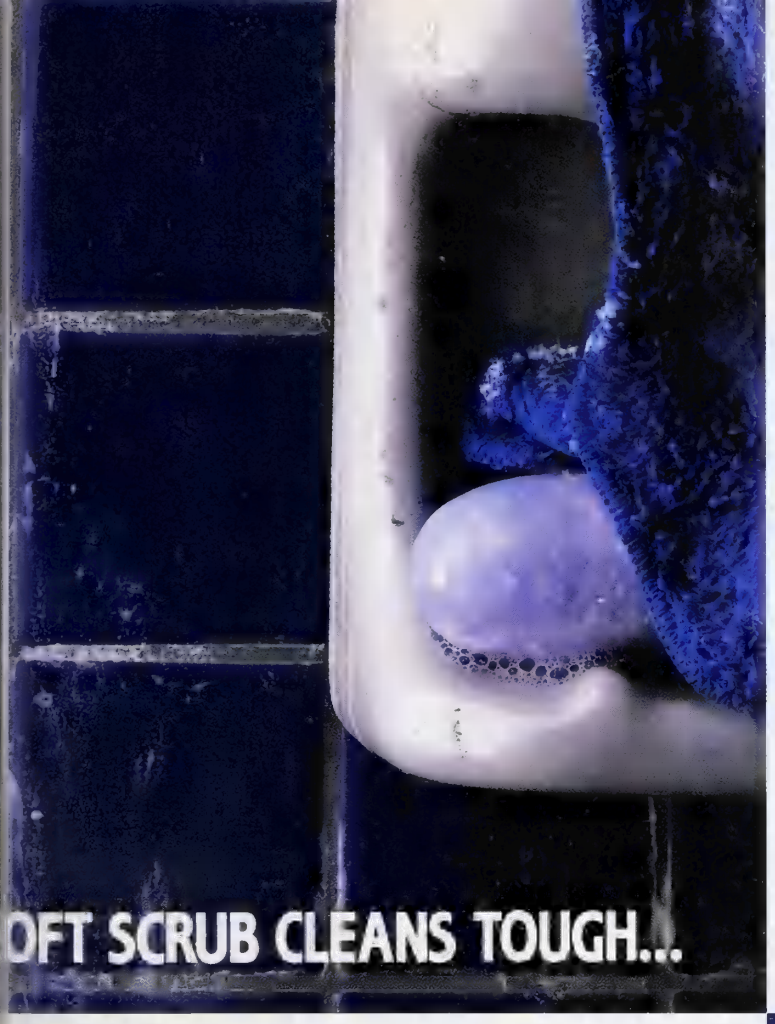
Page 78: For this tea we filled a blue pitcher with a mix of soft pastel flowers. None are bright and showy because we wanted an understated background. From flowering plants we clipped nicotiana, calendula, plumbago and scabiosa.

Page 79: One of the plants commonly found at nurseries is a small flowering black-eyed Susan vine (usually sold in a hanging basket). We took this one out of its basket, divided it into three sections and put each into a little plastic sandwich bag. Then we surrounded the three plants-in-bags with tiny vegetables and fruits—miniature pattypan squashes, kiwi, persimmons, baby eggplants, cherries and charentais melons. The hardy black-eyed Susan can be replanted after your party.

Page 80: Roses lend an elegance to any dinner. But here we wanted that elegance to be a bit more casual—so we chose garden roses, clipped from bushes, instead of florists' roses. Mixed in are blooms from a balcon geranium plant.

Page 81: We like to look beyond the flower section at a nursery. That's where we found the blueberry branches and cherry tomatoes that are mixed into this flower arrangement with raspberry branches and variegated-leaf ground cover. We added foxglove, platycodon and yellow nerine lilies. Because of the unusual mix, the flowers have an unstudied look.

Page 83: Geraniums are a flower most people don't think of including. In this case we mixed painted lady geraniums with rambling roses, phlox, plumbago and fuchsia.■



GOURMET-STYLE MICROWAVING

●*Page 118, top:* **Glazed terra-cotta plate**—Eigen Arts (T), 579 Broadway, New York 10012. *Left:* **Prego Granito soup bowl, salad plate**—Crown-Corning Glassworks (M), 5500 East Olympic Blvd., Los Angeles, CA 90022. **Pink linen napkin**—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. *Right:* **Glazed terra cotta plate**—Eigen Arts (T), 579 Broadway, New York 10012. **Green-glass wineglass**—Wolfman-Gold & Good Company. (R), 484 Broome St., New York 10013. **All marble surfaces**—Unique Surfaces (R), 28 W. 27 St., New York 10001. ●*Page 120—left to right:* **Ceramic plate** by Richard Bennett—The Great Barrington Pottery, Rte. 41, Housatonic, MA 01236. **Prego Solid Color salad plate,** aqua—Crown-Corning Glassworks (M), 5500 East Olympic Blvd., Los Angeles, CA 90022. **Pink cotton napkin**—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **Nine-inch blue-turquoise salad plate #111**, Colorways by Lindt-Steimist—Marilyn Barnett Inc. (T), 225 Fifth Ave., New York 10010. **Glazed terra-cotta dinner plate and salad plate**—Eigen Arts (T), 579 Broadway, New York 10012. **All surfaces** (*shown*)—Unique Surfaces (R), 28 W. 27 St., New York 10001.

WINE & GOOD SPIRITS

●*Page 124:* **Billy Goldsmith Limoges dessert plates,** set of six, $135—Wolfman-Gold & Good Company, 484 Broome St., New York 10013.

GARDEN GUIDE

●*Page 147:* **Western Garden Book** from Sunset Books, Dept. HB, 800 Willow Rd. Menlo Park, CA 94025; hard-cover, $24.95 plus $1.75 postage and handling; soft-cover; $14.95 plus $1.75. **Capability's Books (HB)**, Box 114, Highway 46, Deer Park, WI 54007. **The Garden Book Club (HB)**, 250 W. 57th Street, New York, NY 10107. Hortus/Timber Press (HB), 9999 S.W. Wilshire, Portland, OR 97225. (Catalog, $2.)■



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PRETTIEST HOLIDAY TABLES, pages 78 to 83

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Pages 78-79
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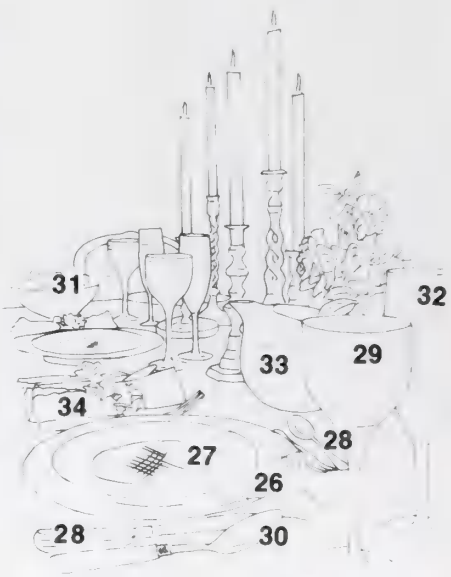


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25. *"Ionic" flatware, Towle (per five-piece place setting)* 25.00



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Page 80
(right)

26. *Dinner plates, Angela Cummings for Arita (each)* $22.00
27. *Salad plates, Angela Cummings for Arita (each)* 28.00
28. *Silver, Kirk Stieff (per five-piece place setting)* 431.00
29. *Glasses, Iittala (each)* 19.50
30. *Blue-handled forks and spoons, Barneys New York (each)* 18.00
31. *Blue salad bowl, Kosta Boda* .. 235.00



32. *Champagne flutes, Smyers Glass (each)* 48.00
33. *Pitcher, Orrefors Crystal* 80.00
34. *Linen napkins, Bergdorf Goodman (each)* 6.00

(Continued on page 154)

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6.	16.	26.	36.	46.	56.	66.
7.	17.	27.	37.	47.	57.	
8.	18.	28.	38.	48.	58.	
9.	19.	29.	39.	49.	59.	
10.	20.	30.	40.	50.	60.	

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The Gloria Vanderbilt Crystal Vase

"TULIPS"

An exquisite full-lead crystal vase, individually hand-blown, exhibiting a beautiful, deeply hand-cut tulip design

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The Gloria Vanderbilt Crystal Vase is available only by direct subscription from the Danbury Mint at the attractive price of $105, payable in three convenient monthly installments of only $35.



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To acquire your vase, simply complete and return the Reservation Application. Remember, the vase will be crafted by hand to exacting standards, so order now to ensure earliest delivery.

the Danbury Mint



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Vase shown smaller than actual size of 9" in height.

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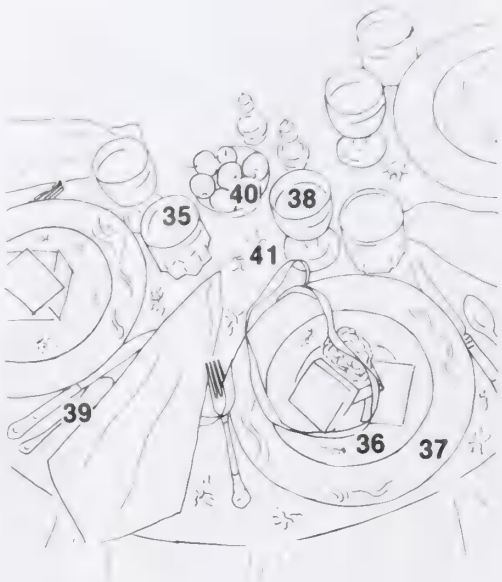
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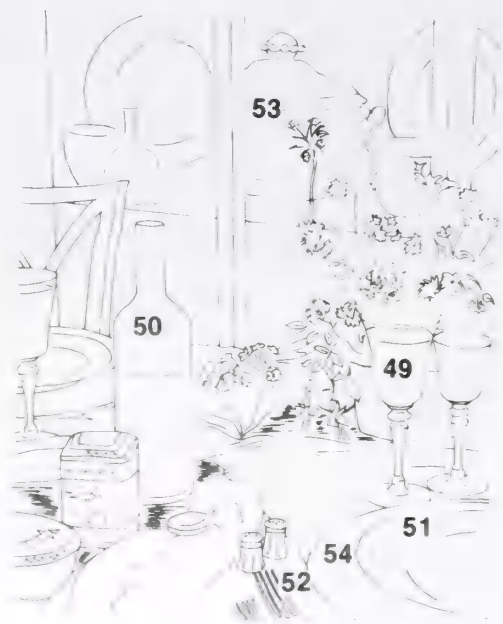
PRETTIEST HOLIDAY TABLES, continued





SHOPPING LIST
Pages 81-82
(above left, right)

35. *Crystal tumblers, Hoya Crystal (each)* *$55.00 to 65.00*
36. *Dinner plates, Lenox China (each)* *33.00*
37. *Service plates, Villeroy & Boch (each)* *50.00*
38. *Wine glasses, Waterford Crystal (each)* *47.00*
39. *Silver, Gorham (per five-piece place setting)* *502.50*
40. *Fingerbowl, Saint-Louis* *200.00*
41. *Fabric, Laura Ashley (per yard)* *14.50*
42. *Plant saucers, Beverly Hills Seed Co. (each)* *$12.00*
43. *Colorstone dinnerware, Sasaki (set of four place settings)* *100.00*
44. *Champagne flutes, Orrefors Crystal (each)* *39.00*
45. *Carafe, Orrefors Crystal* *95.00*
46. *Tumblers, Angela Cummings for Arita (each)* ... *30.00*
47. *Bowl, Angela Cummings for Arita* *130.00*
48. *Plate, Angela Cummings for Arita* *55.00*



SHOPPING LIST
Page 83
(left)

49. *Wine glasses, Baccarat, Inc. (each)* *$110.00*
50. *Decanter, Baccarat, Inc.* *250.00*
51. *Dinner plates, Céralene (each)* *97.50*
52. *Lacquered flatware, Pavillon Christofle (per five-piece place setting)* *265.00*
53. *Tureen, Mottahedeh & Co., Inc.* *500.00*
54. *Blue and gold chargers, Phillip Mueller (each)* .. *50.00*

(Continued on page 156)

FOR ACCESSORY DETAILS SEE PRODUCT INFORMATION

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It's simple to use...just pour tap water through the unit. There's no need for plumbing or electrical hook-up. Weighs only 10 ozs.

No. 1014 (H2OK) **$32.50**



One-Handed Mill grinds pepper with a squeeze... dispenses salt with a shake.



This mill is a great convenience in the kitchen and an elegant addition to the table setting. Squeeze for freshly ground pepper. An easy-to-use dial lets you adjust the grind from very coarse to extra fine. Simply shake salt from the top. Easy to fill. White with black handle. **No. 985** (Mill) . **$15.00**

Collect and bundle newspapers easily.

Collect up to a month's worth of newspapers, then, bundle them quickly with the help of a built-in twine dispenser. This practical and attractive solution is handcrafted in solid wood. **No. 1430** (Old News Bindery) **$28.00**

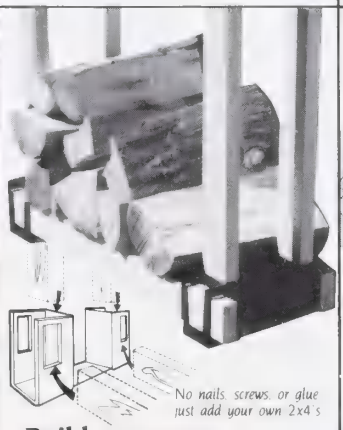




Triple the capacity of every handful.

Have you ever wished your hands were bigger so you could pick up yard debris quicker? Leaf Scoops are 14" wide to increase the average person's hand size more than three times. Each scoop is recessed to hold a large volume of debris. Made of tough polyethylene plastic.

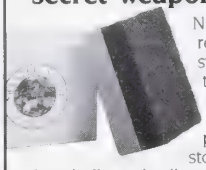
No. 1097 (Leaf Scoops) pr. **$12.50**



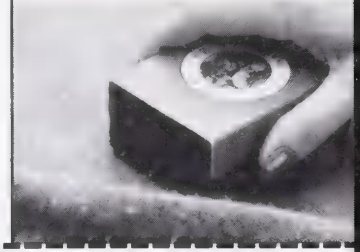
Build your own firewood storage rack.

Assemble this wood rack in minutes. Our kit contains two polycarbonate brackets that are rustproof and as tough as metal. You provide your own 2x4's. Holds up to a cord of firewood 5" off the ground to keep it dry, clean and insect-free. **No. 1562** (Wood Rack) **$19.50**

Restore sweaters with your dry cleaner's secret weapon!



Now you can restore sweaters you thought you'd never wear again. This pumice-like stone removes fuzz balls and pills quickly. Just lay your sweater on a flat surface and gently brush from top to bottom. It lifts the fibers and trims them away to bring back that "just bought" look. Works great on upholstery and blankets too. **No. 1119** (Sweater Stone) **$7.50**





Fake Alarm sends thieves looking for an easier target.

The sight of an alarm system will scare off most burglars. This convincing look-a-like gets the job done for a fraction of the cost. The stainless steel box is so authentic, even professional installers have trouble telling it from the real thing. A key switch activates the blinking red light. Runs 8-16 months on two AAA batteries. Official warning sticker included. **No. 1501** (Alarm Imposter) **$27.50**

Adjusts nine ways to ease lower back pain.

The Back Machine was developed by orthopedic physicians to provide proper back support and eliminate pain and fatigue associated with backache. Unlike most support devices, this one has a scientifically designed inner mechanism that adjusts to nine different settings to fit your specific body type. Lightweight and portable, take it wherever you go. **No. 945** (Back Machine) **$32.00**

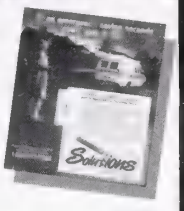
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COTTAGE REVIVAL: Renee Leonard, designer, pages 84 to 87

SHOPPING LIST



Living room, pages 84-85
(above)

55. *Chippendale sofa table, Nichols & Stone* *$600.00*
56. *Chippendale cocktail table, Nichols & Stone* *437.00*
57. *Sofa, Lee Industries, Inc.* *1,300.00*
58. *Ottoman, Palecek* *220.00*
59. *Chaise, Palecek* *498.00*
60. *Cherub planter, Winterthur Museum* *46.00*
61. *Rabbit pull toy, Winterthur Museum* *32.50*



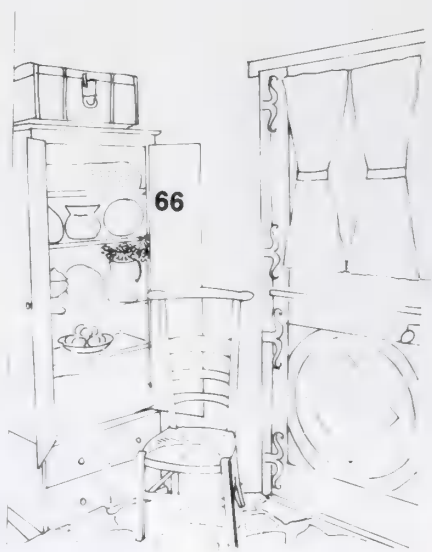
Fireside, page 87
(above)

62. *Slipper chair, Lee Industries, Inc.* *$485*
63. *Rug, Kamdin Designs* *2,200*



Greenhouse, page 86
(above)

64. *Occasional chair, Palecek* *$316*
65. *Bistro table, Palecek* *97*



Entry, page 86
(above)

66. *Cupboard, Nichols & Stone* *$867*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Cocaine lies.

After nearly a decade of being America's glamour drug, researchers are starting to uncover the truth about cocaine.

It's emerging as a very dangerous substance.

No one thinks the things described here will ever happen to them. But you can never be certain. Whenever and however you use cocaine, you're playing Russian roulette.

You can't get addicted to cocaine.

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically.*

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like monkey, like man.

If you take cocaine, you run a 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

C'mon, just once can't hurt you.

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop. That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

Sex with coke is amazing.

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

It'll make you feel great.

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

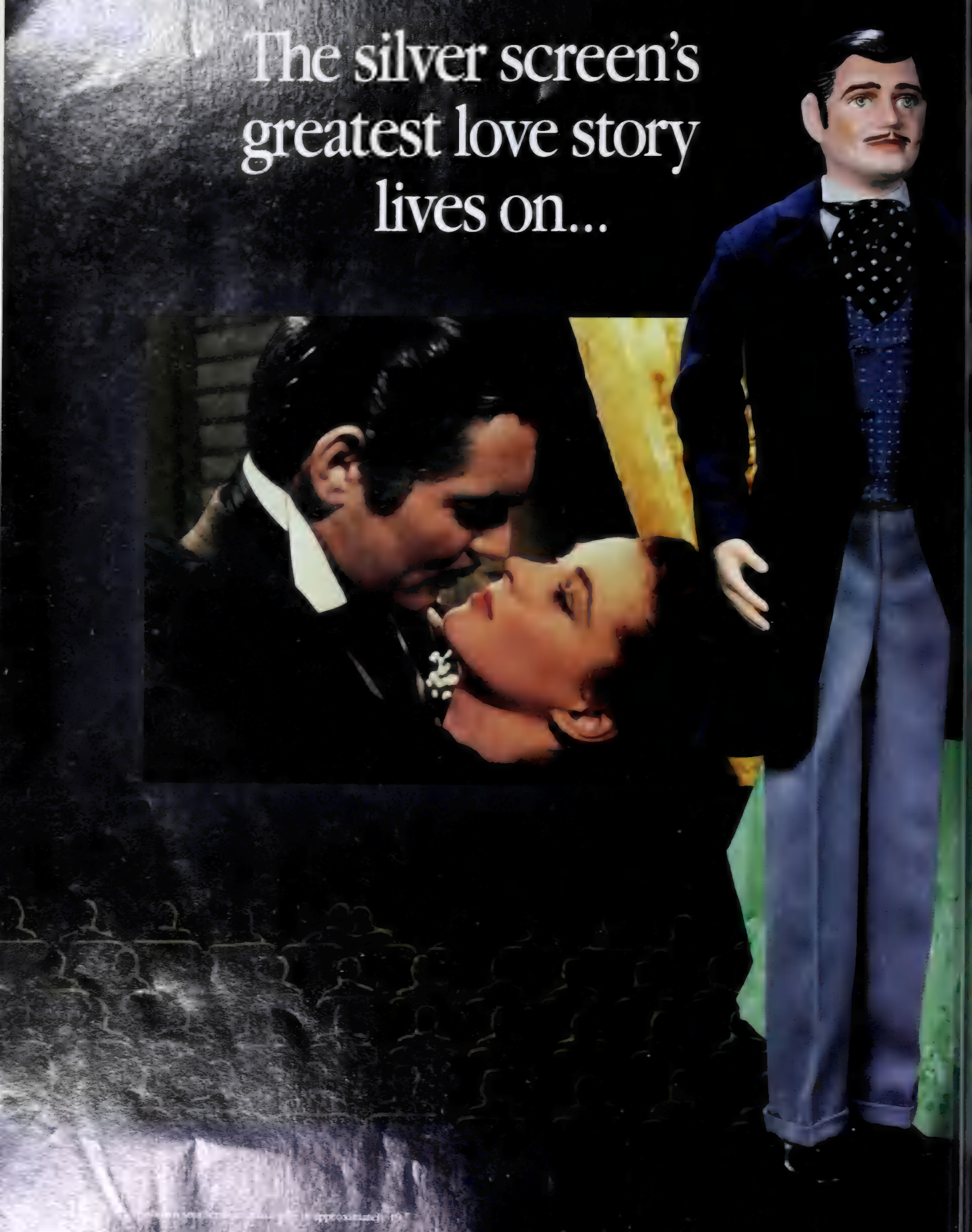
It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

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Partnership for a Drug-Free America


The silver screen's
greatest love story
lives on...



Metro-Goldwyn-Mayer and Turner Entertainment Company
present a 50th Anniversary tribute.

Vivien Leigh and Clark Gable together again at last as Scarlett O'Hara and Rhett Butler in Official Porcelain Portrait Dolls

To celebrate the 50th anniversary of Gone with the Wind. The silver screen's greatest story of desire and destiny comes vividly to life. In the most romantic porcelain collector's dolls to authentically portray Vivien Leigh as Scarlett. And Clark Gable as Rhett.

Crafted of the very finest imported porcelain. Each is painstakingly *painted by hand.* Scarlett's unforgettable heart-shaped face...her flirtatious smile. Rhett's unmistakable eyes...and those handsome features destined to break so many hearts. Costumed exactly as they were the moment they met. In the library, that fateful afternoon at Twelve Oaks. Scarlett, in her summer print gown of green crepe de chine billowing over crisp white petticoats. With the fitted bodice that showed off the smallest waist in three counties. And Rhett, in navy blue frock coat and grey trousers of the finest wool. Jacquard neck scarf and waistcoat. And that debonair finishing touch, a scarf pin.

The most famous screen lovers of all time. Together again at last. In two of the most romantic collector's dolls ever created. Priced at just $195 each. And you may pay for them in five monthly installments.

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___ Vivien Leigh as Scarlett O'Hara ___ Clark Gable as Rhett Butler
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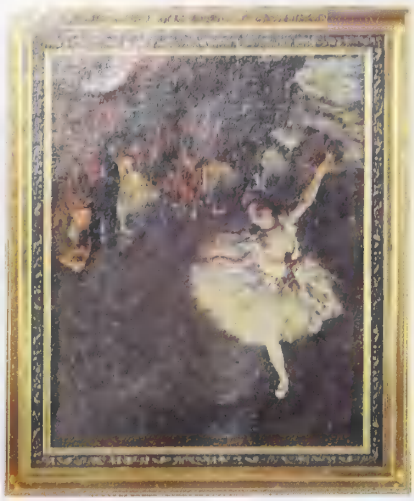
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Dancer On Stage
Edgar Degas (1834-1917)

This is perhaps the most famous of all Degas' paintings, accentuated by dramatic lighting and bold foreshortening. A true Impressionist, Degas was wonderfully able to capture the essential nature of what he saw and lose none of its transitory beauty.

The Breakfast
Claude Monet (1840-1926)

Monet's Impressionism established a standard for his contemporaries, and nowhere is his skill so finely noted as here. The balance of light and shade not only puts one right into the scene but encourages close examination, until all the mysterious details are seen.

Road of the Cypress Trees
Vincent Van Gogh (1853-1890)

As you may know, a Van Gogh recently was sold for the highest price ever paid for any painting. This blazing color canvas helps explain why this artist's work is so valued: broad, brilliant, and powerful, with brushstrokes evoking heat and energy.

A View of the Hermitage, Pontoise
Camille Pissarro (1831-1903)

Now increasingly recognized as one of the period's greatest Masters, Pissarro painted what was closest to his heart — the simple, natural life of the countryside. This work is so representative; a warm, intimate portrait of pastoral beauty, suffused by light.





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In Milan, one of the world's great centers of fine art, craftsmen reproduce original oil paintings with such accuracy even experts blink and have to take a second look. The key to this amazing authenticity is the hand-painted brushstrokes. Artists actually trace the very motions of Van Gogh, Degas, Monet, Pissarro — from the boldest strokes to the most delicate.

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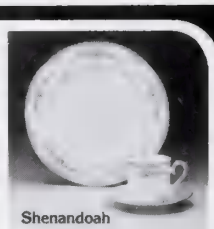
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Lenox McKinley, Jefferson	$115	$ 64	$256	$1316	$ 755
Royal Doulton Heather	$ 75	$ 38	$152	$ 880	$ 460
Royal Doulton Juliet, Melissa	$ 85	$ 48	$192	$ 975	$ 549
Royal Doulton Carnation	$ 80	$ 43	$172	$ 900	$ 499
Royal Doulton Harlow	$160	$ 89	$356	$1780	$ 995
Royal Doulton Carlyle	$198	$105	$420	$2234	$1174
Minton Jasmine, Grasmere	$175	$ 75	$300	$1950	$ 995
Minton Bellemeade, Haddon Hall	$115	$ 52	$208	$1270	$ 675
Minton Consort, Grosvenor	$225	$ 98	$392	$2475	$1243
Aynsley Pembroke	$135	$ 67	$268	$1399	$ 730
Aynsley Leighton Cobalt	$165	$ 83	$332	$1708	$ 899
Noritake Rothschild	$ 64	$ 36	$144	$ 720	$ 415
Noritake Barrymore,Stanford, Ct., Shenandoah, Magnificence	$ 81	$ 44	$176	$ 875	$ 499
Villeroy & Boch Petite Fleur	$ 75	$ 43	$172	$ 750	$ 415
Amapola, Basket, Albertina	$100	$ 55	$220	$1020	$ 565
Royal Worcester-Spode Christmas Tree	$ 40	$ 30	$120	$ 490	$ 365
Evesham (6-pc.), Blue Italian	$ 40	$ 30	$120	$ 465	$ 349
Fitz & Floyd St. Nicholas	$ 73	$ 44	$176	$ 762	$ 459
Wedgwood Amherst, Cavendish	$112	$ 62	$248	$1214	$ 699
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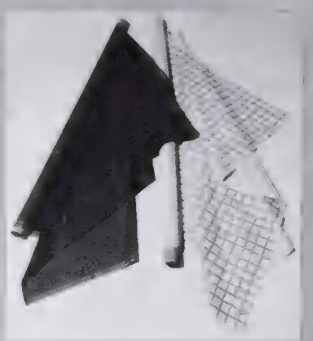
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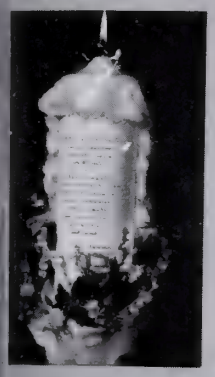
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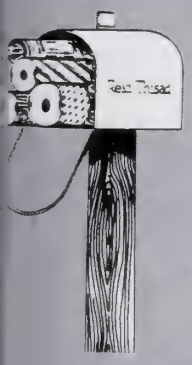
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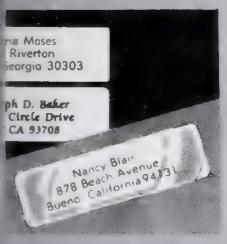
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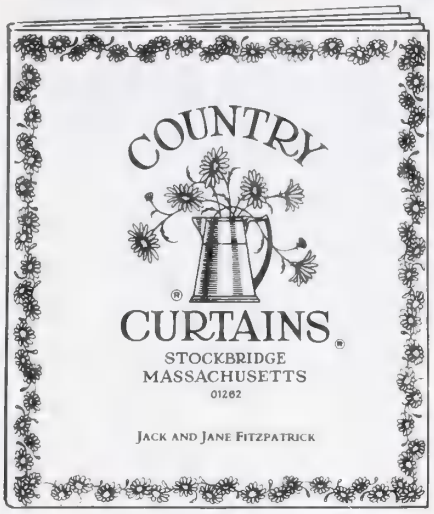
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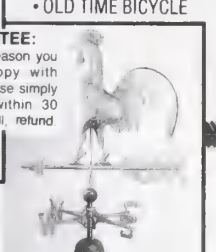


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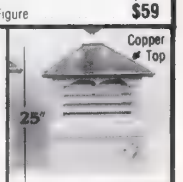
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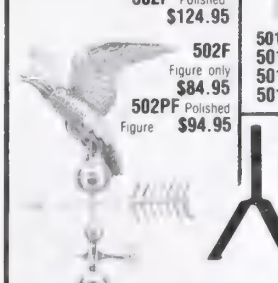


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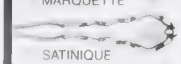
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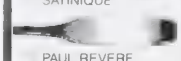
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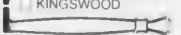


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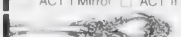
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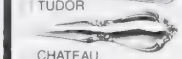
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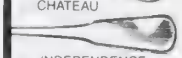
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4 PC Serving Set	85.00	**36.95**	48.00	**22.95**	36.00	**16.95**	24.50	**10.95**
Teaspoon	15.00	**7.00**	8.00	**3.50**	5.50	**2.50**	4.40	**1.75**
Place Knife	15.00	**7.00**	13.00	**5.75**	10.50	**4.75**	10.00	**4.50**
Place Fork	15.00	**7.00**	11.00	**5.00**	6.75	**3.00**	5.50	**2.50**
Salad Fork	15.00	**7.00**	9.00	**3.75**	6.25	**2.75**	5.00	**2.25**
Soup Spoon	15.00	**7.00**	9.00	**3.75**	6.00	**2.75**	5.50	**2.50**
Butter Spreader[A]	16.00	**7.50**	12.00	**5.50**	9.50	**4.50**	5.25	**2.50**
Cocktail Fork	16.00	**7.50**	8.50	**4.00**	6.00	**2.75**	5.25	**2.50**
Steak Knife	16.00	**7.50**	13.50	**6.00**	11.50	**5.25**	10.25	**4.50**
Demitasse Spoon	9.75	**4.75**	6.25	**3.00**	—	—	—	—
Iced Tea Spoon	16.00	**7.50**	9.00	**4.00**	6.00	**2.75**	4.75	**2.25**
Fruit Spoon[B]	—	—	7.00	**3.75**	5.25	**2.50**	4.75	**2.25**
Butter Knife	18.00	**8.50**	12.50	**6.00**	10.50	**5.00**	5.25	**2.50**
Sugar Spoon	18.00	**8.50**	10.50	**5.00**	7.00	**3.50**	5.25	**2.50**
Tablespoon	24.50	**11.50**	12.50	**6.00**	9.25	**4.50**	7.00	**3.00**
Pierced Tablespoon	24.50	**11.50**	12.50	**6.00**	9.25	**4.50**	7.00	**3.00**
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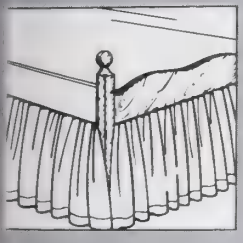
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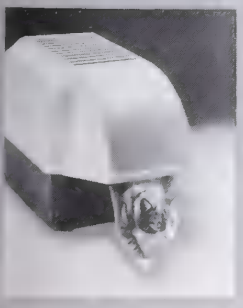
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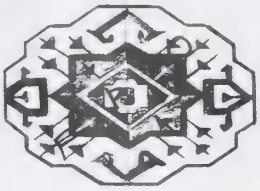


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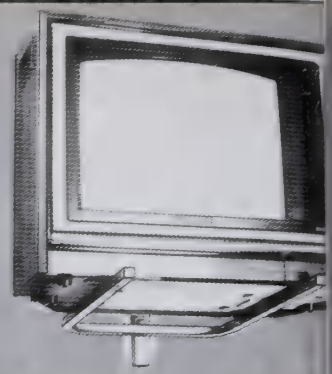
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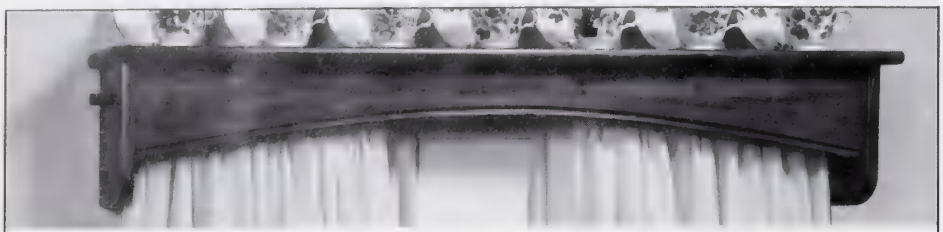
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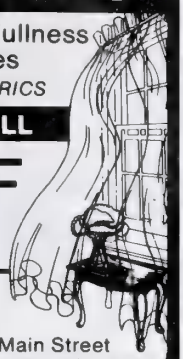
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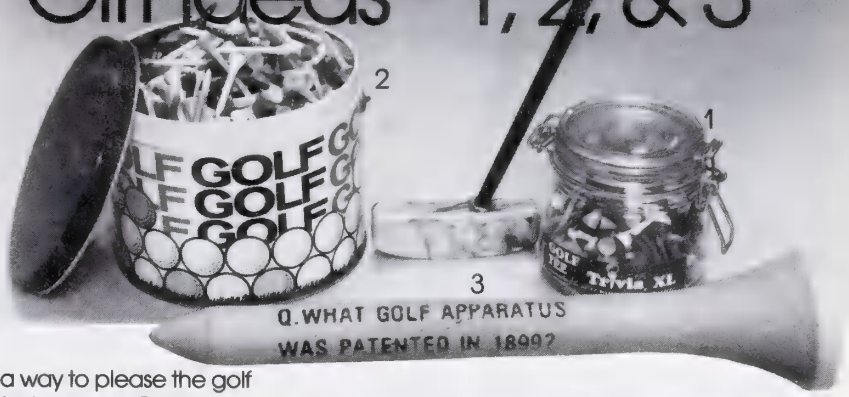
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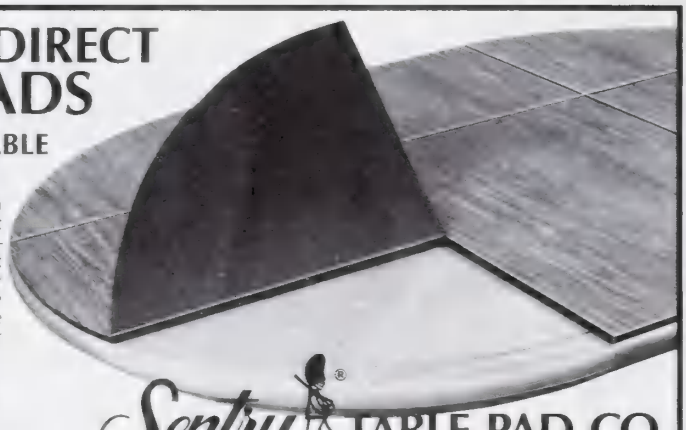
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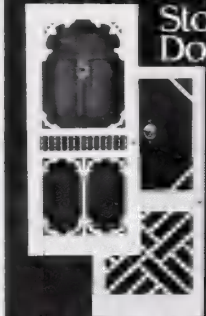
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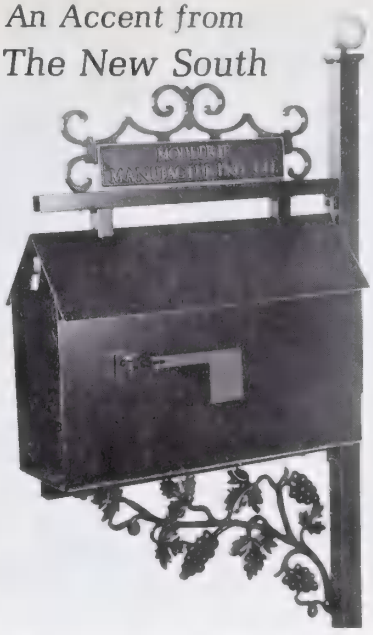
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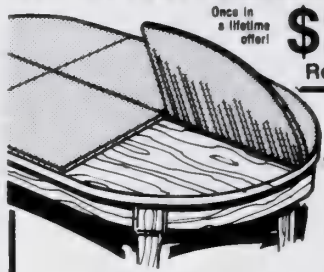
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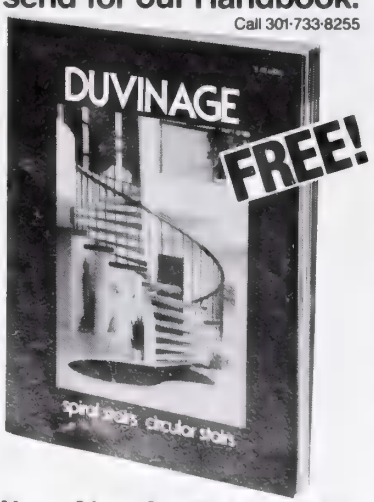
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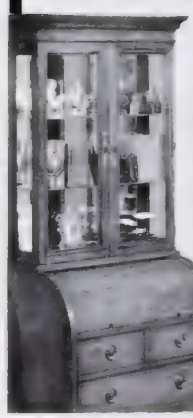
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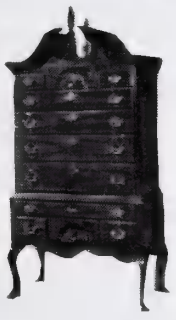
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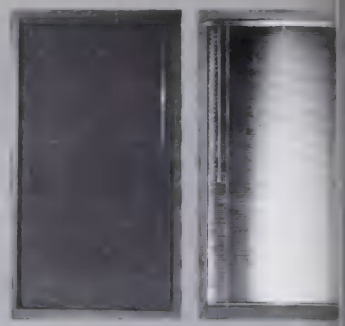
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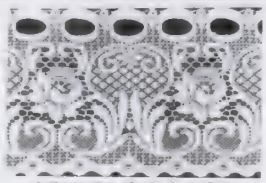




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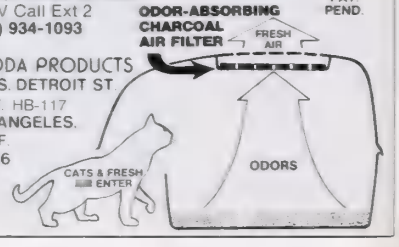
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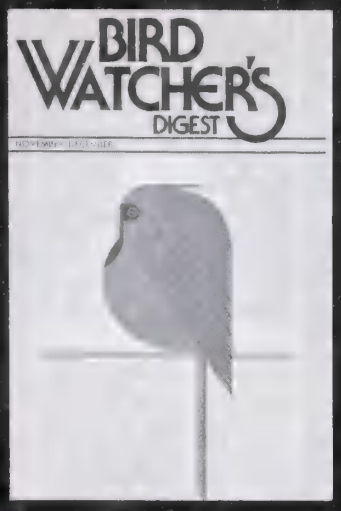
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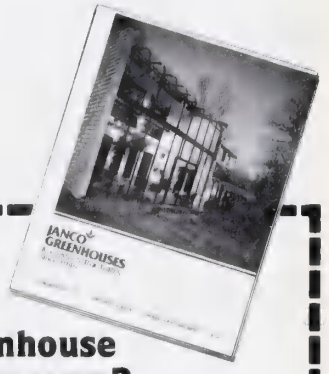
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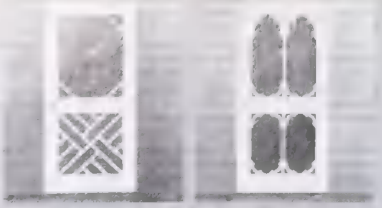
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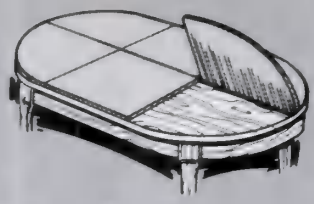
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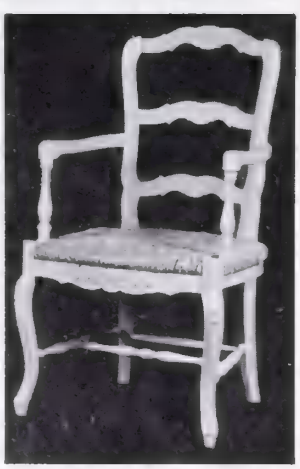
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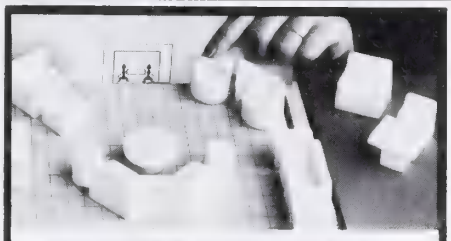
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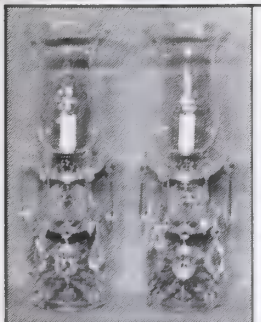
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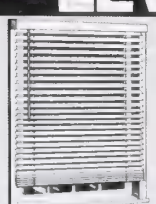
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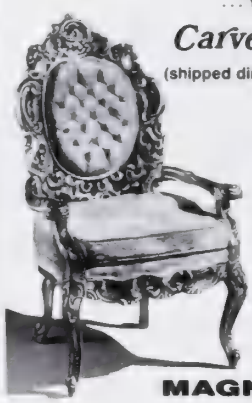
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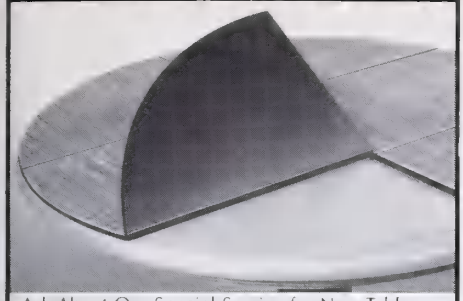
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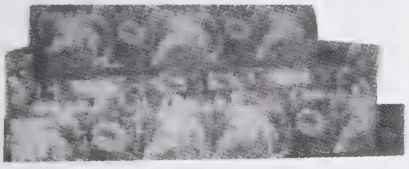


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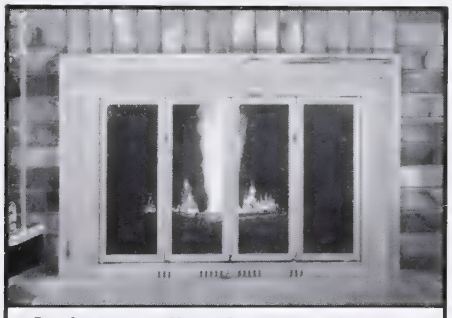
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Where and when were cut glass pieces such as this vase made? —L.E., Blossvale, N.Y.**



Very ornate cut glass became popular in the United States about 1880. Earlier patterns were simpler and the glass usually was not as heavy. In 1876, the brilliant period cut glass exhibited at the Centennial Exhibition in Philadelphia became very fashionable. New brides were given glass, not silver bowls or pitchers. Some large factories made and cut the glass; small workshops also purchased glass blanks and decorated them. Each piece was cut by hand, and the pattern was cut into the glass with a grinding wheel that removed large wedge-shaped pieces of glass. Because many different workmen cut the glass, it is difficult to identify the work of a particular factory from the pattern. A good quality piece of cut glass without large nicks is worth $200 to $2,000.

☐ **Is there a name for this style of mahogany chair? My mother had a set of four. —R. de L., Danbury, Conn.**



Your chairs are in the Art Nouveau style popular from 1890 to 1920. Most of the designs originated in France in the workshops of Gallé, Majorelle, Guimard and other talented artists. Your chairs are typical French-style dining room chairs. The curved back, entwined vines in the design, slightly curved legs and upholstered seats can be found in designs by many of the Art Nouveau cabinetmakers. Art Nouveau furniture is in demand today and your chairs—two armchairs and two side chairs—are worth at [illegible]. If the maker can be identified and is important, they [illegible].

☐ **My 5-foot-long table is made of mahogany with a light-colored inlay. It is about 3 feet high and 11 inches wide. What is it worth? —B.W., Lewisburg, Tenn.**



The origin of your table is mysterious. The rectangular top and light inlaid bands are typical of the American design of the Sheraton period, prior to 1820. The heavy turned legs seem more compatible with Empire designs made after 1840. Perhaps the inlay was added to an Empire table and what you have is a reworked piece. Examine the table carefully, especially where the legs are joined. You may own a piece "married" from two tables and worth $800 to $1,000. An all-original table is worth twice as much.

☐ **My John James Audubon print is labeled, "Great American Cock, Male. Vulgo Wild Turkey Meleagris Gallopavo." The print measures 39 by 26 inches. How can I tell if it is an original Audubon print? What is the value? —L.S., San Mateo, Calif.**



Audubon published the original edition of *The Birds of America* in London between 1827 and 1838. His water color paintings were reproduced on a copper plate, then printed and hand-colored on double-elephant folio paper that bore a watermark. Holding the paper to the light, you should be able to read the watermark "J. Whatman Turkey Mill." Each sheet measured 39½ by 26½ inches. The turkey print was engraved by William Lizars and retouched by R. Havell, whose names should appear at the bottom of the picture. There were only about 300 copies of this printing of the turkey picture, but other versions of the Audubon birds existed. An original double-elephant folio with watermark could sell for more than $35,000. A late copy may be worth $100.■

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WHERE TO FIND IT

FROM RAGS TO RICHES: THE HUMBLE CLOTH RUG COMMANDS NEW RESPECT

By SYLVIA SUNDERLIN — Handmade rugs are relics of a time when textiles were scarce and craftspersons used every scrap of available fabric—including cut-up worn clothing. Out of these leftovers came interesting folk art: woven rag runners, hand-hooked and braided rugs. Figural hand-hooked rugs, especially, are now valued heirlooms. The scarcity of antique rugs has created a demand for top-quality reproductions.



Rural New England artisans typically made rugs like this c. 1900 rag rug by hooking fabric scraps onto burlap grain bags.

The Aged Ram, PO Box 201, Essex, VT 05451; (802) 878-4530—Schooled by family tradition, Suzanne C. Selby designs and makes one-of-a-kind hooked rugs in typical New England folk art styles. Production of rugs is limited. Information, including illustrations of various patterns, will be sent on request for $2.

Heritage Rugs, 263 Street Rd., Lahaska, Bucks County, PA 18931; (215) 794-7229—Kay and Ron Loch weave one-of-a-kind woolen rag rugs, each registered as an original. Rugs may be ordered up to 15 feet wide and any length. For an estimate send fabric samples of colors desired, and they will match the swatches or dye to match. Expected delivery time for completed rug is one to three months.

Kelter-Malcé Antiques, 361 Bleecker St., New York, NY 10014; (212) 989-6760—This shop specializes in antique hooked, braided and rag rugs, many in unusual sizes and with rare designs (like the one pictured). A few large braided rugs and Navajo rugs in excellent condition can usually be found here. Shop hours are Monday through Saturday, 11 AM to 7 PM. (Call in advance to make sure the shop is open.)

McAdoo Rugs, PO Box 847, North Bennington, VT 05257; (802) 442-3563—This family firm operates in an old red mill and offers custom-made rugs designed by Preston McAdoo and local artists and hand-hooked by local craftspeople. Motifs reflect typical Vermont country scenes, animal and floral groupings. Rugs may also be custom-made based on house paintings and mementos. Send $3 for information, price sheet and sample color photos of rugs; indicate subject preferences.

Milly McGehee-Americana, 3009 Maple Ave., Dallas, TX 75201; (214) 871-0513—This antiques shop always has a good stock of choice antique hooked rugs, long a specialty of Mrs. McGehee, who also buys high-quality old rugs. Inquiries about particular subjects or patterns are welcome. The shop is open by appointment.

Sunflower Studio, 2851 Road B 1/2, Grand Junction, CO 81503; (303) 242-3883—Weaver and dyer Constance LaLena specializes in custom-woven reproductions made of wool or wool-and-linen. The principal patterns of her runner-width rugs are venetian (striped); ingrain (geometric); and Jerga, or Spanish Colonial. Catalog, $2.50.

Weavercroft Cottage, 1235 Schodack Landing Rd., Schodack Landing, NY 12156; (518) 732-2916—Gloria Scannell weaves to order linen-and-wool stair runners in traditional country and colonial designs and colors, 27 to 42 inches wide. Send stamped envelope for information and prices; indicate color preferences.

Thos. K. Woodard, 835 Madison Ave., New York, NY 10021; (212) 988-2906—This antiques shop specializing in American textiles has a line of woven runners and area rugs: The Woodard Weave collection consists of reproductions of 19th-century New England, Pennsylvania and Shaker designs as well as patterns inspired by a rug in "The Talcott Family," a portrait in the collection of the Abby Aldrich Rockefeller Folk Art Center in Williamsburg. Two catalogs are $5.

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Ann Anderson, Star Rte., Box 16, Upper Black Eddy, PA 18972; (215) 294-9441—Mrs. Anderson and her husband have long been associated with fine Americana. She restores old hooked rugs expertly, especially figural-designed rugs prized as heirlooms. She uses materials from old rugs for repairs. Send rug by UPS for an estimate. Expect a four-month wait for repairs.

Angela B. Lyons, 127 Boston Post Rd., Wayland, MA 01778; (617) 358-4354—Mrs. Lyons accepts for restoration old hooked rugs, figural and geometric, that are worth repairing. She will also repair some large, room-size hooked rugs. An initial telephone inquiry is recommended. Send rug UPS for repair estimate; repair generally takes six to eight months.■

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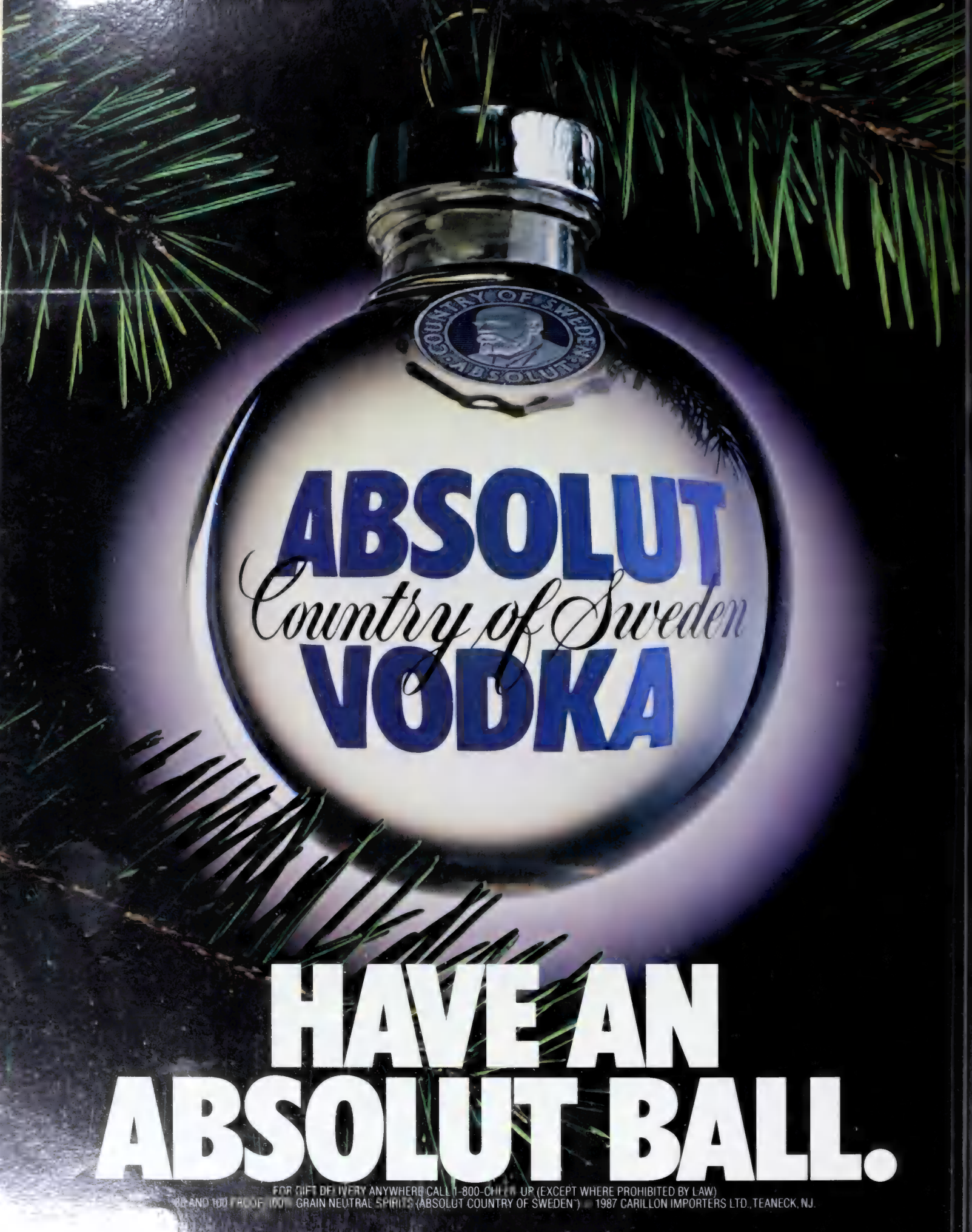
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DESIGN AND ARCHITECTURE

On Decorating and Design: Objects of Affection
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A master discusses his art—and the people who live in it

Welcome Christmas!
Gathered into wreaths and garlands, the spoils of a walk in the woods adorn an old Connecticut parsonage

Winter White
The golden rules of holiday decorating—starring five trees

Merry Olde New England
At the historic Concord Museum, there's a different Christmas Past in every room

Handmade, Heartfelt Decorations
'Tis the season to use holly! Or moss, nuts, berries, ribbon, vines and pinecones as we show here.

Be a Gifted Giver
Someone you know must need an iron sheep doorstop or a set of French bird calls—maybe it's you!

Cottage in Bloom
George Oakes commutes to Colefax and Fowler from his inventive 18th-century house in Kent, England

A Woman's Point of View
Tired of making her life fit into a suitcase, a Seattle flight attendant builds a house to fit into her life

FOOD AND ENTERTAINING

Entertaining Plus

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Sheila Lukins and her clan prepare a holiday dinner

Cookie Time
Wallowing in colored icing and three kinds of dough, some lucky kids have their Christmas fun and eat it too

Wine and Good Spirits

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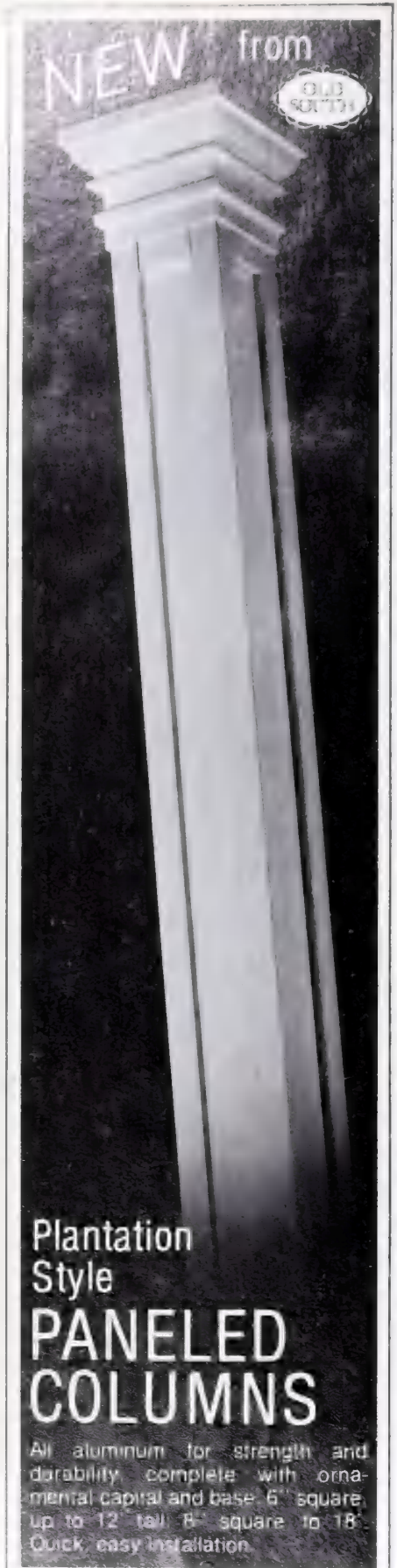
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COVER PHOTOGRAPH: Dipping fruit in egg whites and rolling it in sugar—that's the recipe for our splendidly simple sugar-glazed centerpiece. It's just one of the natural decorations that add the spirit of an old-fashioned Christmas to a c. 1780 Connecticut parsonage. To make the centerpiece, see instructions on page 109. Antique painted cupboard, Monique Shay Antiques. Photograph by Langdon Clay.



An unfair advantage in a world of seduction.

DIVA

by

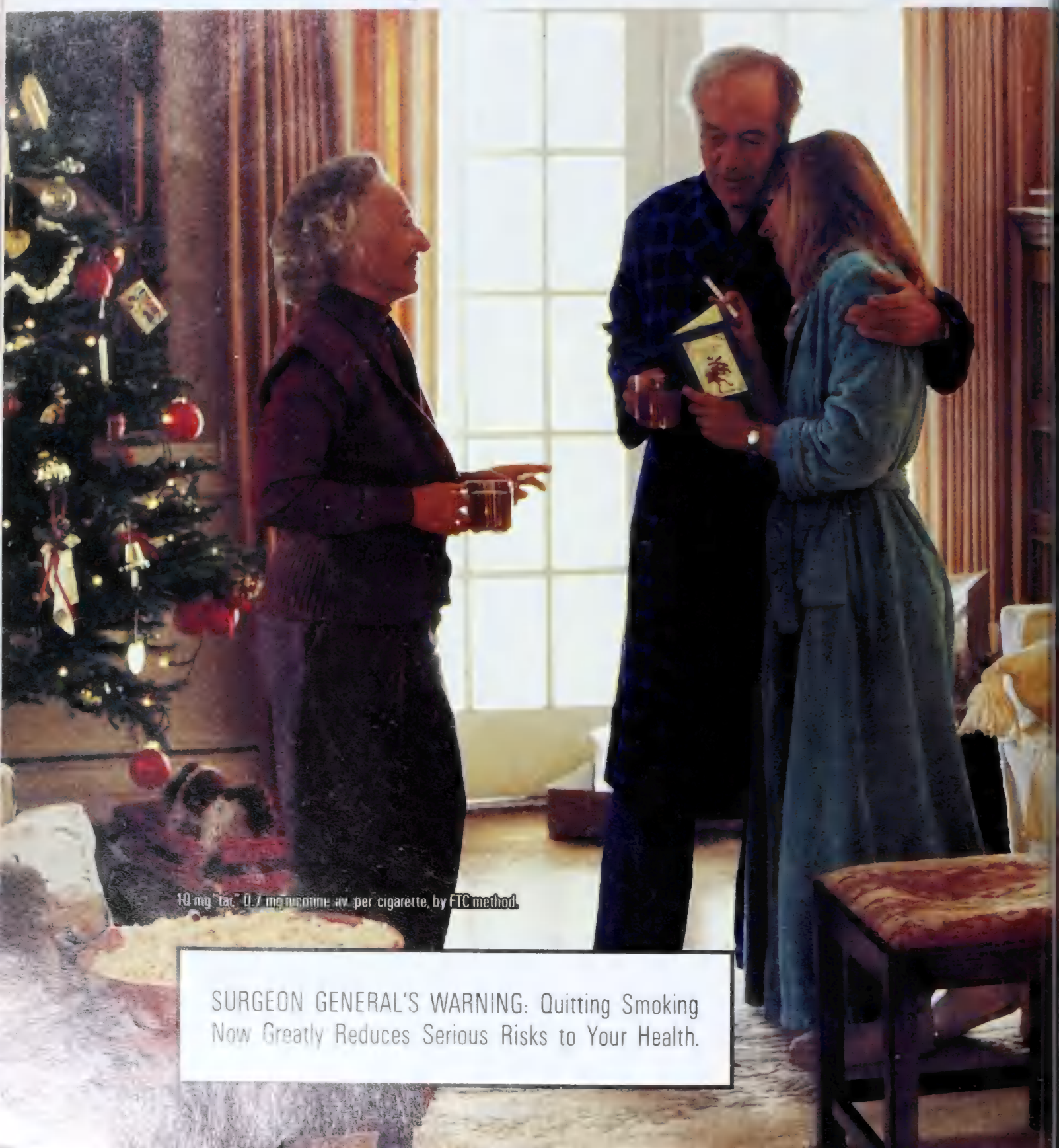
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THINKING ALOUD

"TOO OFTEN WE FEEL WE'RE UNDER GREAT PRESSURE TO PRODUCE PERFECT HOLIDAY SURROUNDINGS . . . WHEN ACTUALLY THE SIMPLEST AND LEAST EXPENSIVE GARLANDS WILL DO"



LILO RAYMOND

Maybe you'll recall a lovely passage from Henry David Thoreau, whose compelling views of nature have touched many of us. He wrote in his journal, "I went to the woods because I wished to live deliberately . . . and see if I could not learn what it had to teach."

I came closer to knowing the truth of those words last Christmas when I turned to country fields and woods for natural decorations to garland our new house, an historic parsonage in rural Connecticut, recently restored to its early-American condition. Living there, I couldn't help envisioning how Christmas might have been celebrated by the original parson and his family in 1780. Their resource for festive decorations must have been the very woods that still surround our house.

While no stranger to the woods myself, I knew just the person to invite along, someone who shared my love of the outdoors and whose knowledge and passion for things that grow could make an old-fashioned Christmas happen. Tom Pritchard, one of the geniuses behind New York City's Mädderlake flower shop, agreed to go exploring with me. You can see the results on pages 41 to 47 of this issue.

The treasures we found and used were really what most people would consider "ordinary"—vines from the underbrush to wrap into round wreaths and trim with berries, branches with an unusual or artistic twist, blue-berried juniper, wild rose hips and winterberries, and a Christmas tree that looked perfectly natural in its woodland setting but that would certainly have been the "orphan" tree on a commercial Christmas tree lot because of its irregular shape. When all this was brought into the little parlor and keeping room of our house under Tom's practiced eye, it seemed to belong there as naturally and perfectly as the snow that decorated the branches of the trees outside.

But the significance of our outing in the woods was not only in the festive results—although they were pleasing to Tom, my family and friends—but also in the simple realization, brought home to me once again, that observing life and its true beauty requires looking closely at what surrounds us each step of the way.

Tom taught me to see things through his artist's eyes, to focus slowly on each element of nature's bounty and beauty. I realized how often in my walks, caught up in a flurry of thoughts, I never really looked at what was around me. I'm sure you know the feeling. These days, it seems that we move in the world so quickly and so intent on getting places that we see only the obvious things. We rush right by the bayberry bush, whose deep purple berries have survived winter's first frosts; we don't notice the bough on the cedar tree that's adorned with a multitude of tiny pinecones.

But if our purpose for being in the woods is to seek out wonderful Christmas decorations, suddenly we begin to look with a heightened sensibility. "We enter a discovery mode," Tom says, "and find ourselves looking at the world in a far more inventive way."

That sense of wonder and discovery also colored our Christmas decorating celebration. While we were working with our woodland finds, any concern for perfection was replaced by the pleasure of creating by intuition, rather than recipe, letting the shapes of branches and greenery dictate those of the garlands and arrangements.

And it was all accomplished without the stress of trying too hard that can ruin Christmas. Too often we feel that we're under great pressure to produce perfect holiday surroundings, and we try to outdo last year's decorations with flashier lights and more glitter—when actually the simplest and least expensive garlands will do. What counts at Christmas is the spirit of joy to the world, which can be expressed in a multitude of ways, few more eloquently than with the treasures nature offers.

When our house was all "together," we photographed it for your enjoyment and then, since it looked so fine, we invited our new-found friends and neighbors in for an impromptu Christmas "open house."

In that memorable setting, with only candlelight to illuminate the little rooms, with a fire crackling in the fireplace of the ancient keeping room, we experienced our final "lesson" of the season.

We had brought nature's wonders indoors and embroidered them into the essence of our new-old home, and we could now feel the real warmth and love of Christmas. It radiated its welcome and its meaning to all of us. It is not in lavishness or in spending that the Christmas spirit is conveyed, but in the love and care we give to its celebration—and to each other.

Merry Christmas!■

JoAnn Barwick

JoAnn Barwick
Editor

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ON DECORATING & DESIGN

"WHEN YOU TRAVEL, DON'T BUY JUNKY SOUVENIRS; BUY OBJECTS YOU CAN USE ON THE CHRISTMAS TREE"

By JOHN F. SALADINO



Auctioned for charity, this Saladino-trimmed tree carried the theme "Birds of a Feather Flock Together."

Christmas is a special time for even the most hard-hearted. It brings out in us the fantasy we enjoyed as children. So every year for a very short time, we can recapture some of our lost youth.

If you are fortunate enough to live in the country or own a large piece of land, going out, cutting down the tree and bringing it in can be a festive whole-day affair. At Christmastime, you should be able to stand back and wonder at the elegance and beauty nature has given us.

Why run out and buy *everything?* Why can't we make something instead? I remember that my son once made paper chains and we hung them on the tree until they faded. The second year after my wife, Virginia, and I were married, we spent hours making gingerbread cookies in our likenesses and iced them to look as if "we" were wearing bikinis. And someone we then regarded as very old—someone in her early fifties—suggested that we would never again be as young as we were then and we should save them. Well, we saved those cookies for 12 years—until they disintegrated. And I know that all those funny little Dixie cups converted into bells with pipe cleaners hang on the trees of other people who also like the personal, who still favor collecting bibelots for the tree even if they are not meant to be ornaments. All of these handmade ornaments seem to respect the tree, allow it to stand on its own.

My real tirade is to encourage people to collect beautiful things as they travel. Don't buy junky souvenirs; buy objects you can use on the Christmas tree. In Sicily, for example, we bought some of the silver amulets people hang in the church in hopes that their ailing hand or leg will mend faster—these made wonderful ornaments. Virginia brought home from Mexico little straw donkeys that in an earlier life had been place card holders. These have been on the tree for the 17 years we have been married.

To decorate the house, I like to do several things. One is to use a lot of candles. We usually have a festive dinner party for which we may light 100 candles and turn off all the electric lights. Candles don't have to be the brightest shade of fire-engine-red or chlorophyll-green! Why not have them the color of cranberries or holly? We like tall white candles, but at Christmas we use dark green ones about two feet tall. When they're in their silver candlesticks, they are above eye level of the people seated at the table. To capture the dripping tallow I like to stuff magnolia leaves into the top of the silver holders—the effect is beautiful. You could arrange two or three leaves per candle. You can also use lemon leaves that last two to three hours before they go limp.

People who don't know what I'm talking about owe it to themselves to visit Williamsburg, Va., to see what magic occurs with what is at hand from the deciduous forest. For instance, I was impressed with the *Magnolia grandiflora* leaves that are used for demilune sprays over the front doors. They also include boxwood and pineapples. And I've admired Christmas tree-shaped centerpieces made of stacked lemons and boxwood.

On the table we also like miniature rosemary standards trimmed with miniature ornaments. If you brush against them, they release a wonderful bouquet. We once tried mustard plant, which grew tiny white flowers, and we hung tiny silver ornaments that were leftovers from a broken strand of silver beads. We used four on each table; two would be fine, as well.

What we put on the mantel varies, but it usually includes some kind of evergreen. Sometimes I use cedar, because it smells good, sometimes pine—mostly from our own yard. Once in a while I will be caught and have to order it from the florist. But I never use the florist's flocked ribbon or any of those commercial ribbons. I like wool ribbons. You can buy beautiful ones from Scandinavian shops. Polish woven sashes—intended to be part of the peasant dance costume—also make beautiful ribbons for trimming or wrapping.

Another wonderful idea is to drape the tables in silver Mylar to the floor, so they resemble ice-skating rinks. Then we fill little baskets with lady apples and grapes; to simulate fallen snow, we whip egg whites with powdered sugar to top the whole basket. On the table we put little silver-colored BB's for decorating Christmas cookies. This can be quite fun because sometimes the BB's roll off the table and everyone starts laughing.

Some people swim into Christmas—they always have oyster stew. But we start with smoked salmon on a piece of toast in the

(Continued on page 107)

MICHAEL SKOTT

BLUE-PLATE SPECIALS

New designs invigorate the tradition of blue and white ware—and your collection

Rhapsodies in blue, *from top of cupboard:* **1.** Sponged pitcher, $48, Eigen Arts. **2.** Tiny pitcher, $23, Henri Bendel. **3.** Dots and wave plate, $43, Creative Resources. **4., 5.** Clay pitchers, $20 and $32, Eigen Arts. **6.** Plate with water scene, $65, Henri Bendel. **7.** Faience plate, $100, Ad Lib. **8.** Plate with tulip, $50, Henri Bendel. **9.** *Faux-bois* plate, $10, Tiffany & Co. **10.** Grapes teapot, $44; **11.** platter, $46; Vietri, Inc. **12.** Demitasse cups and saucers, $13 per set, Gear Stores. **13.** Bowl with birds, $18, Henri Bendel. **14.** Marble-swirled plate, $25; **15.** zebra bowl, $28.50; both Creative Resources. **16.** Tulips platter, $200, Cherchez. **17.** Tureen, $62, Mesa International. **18.** Dots and wave cup and saucer, $43, Creative Resources. **19.** Clouds plate, four for $40, Block China Corp. *On table:* **20.** Polka-dot plate, $35; **21.** lace-edged plate, $175; **22.** floral-bordered plate, $81; Barneys New York. **23.** Plate with square pictures, $75; **24.** hunting-scene plate, $11.25; both Tiffany & Co. **25.** Daisy bowl, $100; pitcher, $100; **26.** sponged flower pitcher, $100; all Ad Lib. **27.** Conical teapot, $250, Creative Resources. **28.** Column cup and saucer, $30, Civilisation. Armoire, Betty Jane Bart Antiques; wall fabric, Manuel Canovas Inc.; table fabric, Alan Campbell Inc.■

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Wayside Furniture
ASHTABULA
Carlisle's
BEAVERCREEK
Factory Lighting Outlet
CANTON
Belden Village Lighting Center
Josef's Fine Furniture
CHAGRIN FALLS
Brewster & Stroud
CINCINNATI
Lighting Center of Cherry Grove
McAlpins, All Locations
Northern Lights
Maxro Inc. USA, All Locations
J. Schloemer Fine Furniture, All Locations
Globe Furniture
CLEVELAND
Basista Furniture
Higbee Co.
May Co., All Locations
COLUMBUS
Ohio Lighting Center
ELYRIA
Kaplan's Furniture
FINDLAY
Brindle's Furniture
HILLSBORO
Holthouse Furniture
INDEPENDENCE
U.S. Electric Fixture Co.
MANSFIELD
National Electric Supply
MARIETTA
Wieser & Cawley Furniture
MASSILLON
Casey's Countryside Furniture
MENTOR
Pierce's Country Home Furniture
MONROE
Riley's Furniture
N. LIMA
Sheely's Furniture & Appliance
N. OLMSTED
The Original House of Lamps
NORWALK
Fisher's Wayside Furniture
PARMA
The Original House of Lamps
SUGARCREEK
Andreas Furniture
TOLEDO
The Lighting Gallery, All Locations
Lamp Stores, All Locations
VERMILLION
Dewey Furniture & Carpet

OKLAHOMA
ANADARKO
Jarvis Furniture Company
MCALESTER
Bradford Furniture Company
MUSKOGEE
McClain Furniture Company

OREGON
Meier & Frank, All Locations
Smith Home Furnishings, All Locations

PENNSYLVANIA
Hess's Dept. Store (At Participating Locations)
BELLEFONTE
Johnson's Home Furnishings
CONEMAUGH
Gearhart's Furniture
DURYEA
Jacob Kurlancheek Furniture, All Locations
EAST STROUDSBURG
Rosen's Furniture
FEASTERVILLE
Lamp Factory Outlet
FURLONG
Furlong Lamp & Shade Center
GETTYSBURG
Strezas Furniture
HANOVER
Lite House
HATBORO
Gamburg Furniture
HAZELTON
P. Deisroth's Sons
LANCASTER
Watt & Shand
Lighting Gallery
LINE LEXINGTON
Hershey Lamp Factory Outlet
MASONTOWN
Victor Urbany Furniture
MECHANICSBURG
N.B. Liebman
West Shore Lighting
MONROEVILLE
Quality Furniture
NEW CASTLE
Haney's Furniture
NEW HOLLAND
Goods Furniture, 6 Locations
PHILADELPHIA
Lighting Factory Outlet
Mealy's Furniture (also in Bensalem)
John A. Moore's Sons
Strawbridge & Clothier
John Wanamaker's, All Locations
PITTSBURGH
Horne's, All Locations
Kaufmann's, All Locations
Knock on Wood
POTTSTOWN
Feceras, also in Reading)
SCRANTON
The Globe Store
SECANE
Barney Daley Furniture (also in Philadelphia)
SMITHVILLE
Reese Furniture
TREXLERTOWN
Lamp & Shade Factory
WEST READING
Reading China & Glass
WHITEHALL
Berstan Lighting
YORK
Colonial Lighting Center
Hoffman's Furniture

RHODE ISLAND
PROVIDENCE
Harold Home Furniture

SOUTH CAROLINA
Belk (at participating Belk & Leggett Stores
Thalhimer's, All Locations
COLUMBIA
Rich's

SOUTH DAKOTA
RAPID CITY
Fischer Home Galleries

TENNESSEE
Dillard's (At Participating Locations)
Fowlers Fine Furniture, All Locations
Thalhimer's, All Locations
CHATTANOOGA
Belk
Loveman's
GRAY
Zaks Furniture
HUNTSVILLE
Castner Knott Company
KINGSPORT
Grand Piano & Furniture
KNOXVILLE
Woodruff's Inc.
LEOMA
Story & Lee Furniture
MADISON
Sumner Lights
MEMPHIS
Goldsmith's, all stores except Jackson)
MORRISTOWN
Chadwick's
MURFREESBORO
Dixie Furniture
NASHVILLE
Castner Knott Company, All Locations
Williams Salvage

TEXAS
Haverty's, All Locations
Lights Fantastic (At Participating Locations)
Dillard's, Houston, San Antonio, Austin, Corpus Christi
AUSTIN
Round Rock Furniture
DALLAS
Weirs
DALLAS/FT. WORTH
Titche's
GARLAND
Baker Furniture
HOUSTON
Lighting Plus, All Locations
RIO GRANDE VALLEY
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Whalens Furniture
WACO
Du Bois Furniture
WICHITA FALLS
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N. SALT LAKE
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VERMONT
SHELBURNE
The Lighting House

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WESTOVER
The Furniture Galleon

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The Crescent, All Locations

WASHINGTON, DC METRO AREA
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From Thornhill Farm

"One Christmas Tommy's favorite gift was a present of miniature peach trees to be planted in the spring"



By DEE HARDIE

When we first came to Thornhill Farm more than three decades ago, there was already a full wardrobe of trees: locust with the bark of gray tweed, the chestnut with silken leaves, cottonwoods, sycamores, maples from yellow to red. Crowns of green were everywhere. So much so that I took them all for granted. I like to think it wasn't that I was spoiled by the abundance, just that I was so busy taking care of four young children and one old Maryland house that I didn't have time to admire the embroidery of nature.

It took other forces of nature, the dark side, to wake me up, start me counting our family trees. A fierce storm toppled five white locusts, all in a row. And a blast of lightning crippled the chestnut.

Somehow the chestnut survived; it was one of the fittest. And as the trees grew, so did our children. They knew all along about their arbor paradise, their country commissaries. They would go to the pear tree for its fruit, to the orchard for apples, to the chestnut tree for companionship. An entire fall afternoon would be spent polishing the chestnuts until they shone like brown velvet buttons.

In time our sons became the custodians of the trees. I think they thought their father and I were too blasé about what they considered part of their heritage. When our son Tommy was only 12 he planted a white oak seedling that is now taller than our house. And when our older son Todd was a Cornell student, he brought home some small apple trees from a college nursery. One Christmas Tommy's favorite gift was a present of three miniature peach trees to be planted the next spring.

I still haven't spent too much time thinking about the trees, as the gardens seem to demand more. But just the other day I realized how very important these trees are to me. It was one of those weak, tired moments when you ask yourself, Now that the children are gone, how can I keep up a house that has grown too large, gardens that have grown too wide, fields that seem to ask for more care?

You ask yourself, Wouldn't it be easier to build a small, compact house on top of the hill with no grass to cut, flowers in pots rather than in beds—no frills, no fuss? Then I realized, as well, there would be *no* trees! Although the view from the top of the hill is the most beautiful of our 60 acres, a new house without old trees would be like looking at modern art rather than an Impressionist painting. I wouldn't understand it. It wouldn't be Thornhill.

What was I thinking? No old friends to fan us, to shade us. Those tall trees have framed a simple farmhouse with a quiet dignity, a gracious air. When necessary, they have even given us a canopy to cry under.

Where would the birds go? The cardinals perched in the trees, teasing me away from the typewriter as I watch their red flashes from my office window? Or the squirrels. Where would they flee when they hear a human step, without the long trunks of the locust trees, their escape route to lofty limbs?

So, we're here to stay in this old house. Our roots even deeper, I've discovered, because of our trees. You never know what gift means the most until you almost lose it. So Merry Christmas, Old Trees, and here's to another leafy New Year!■

THE ART OF WAVERLY: COORDINATED COLLECTIONS.

New this fall, is the *Four Corners* Collection. Inspired by American Indian arts and crafts from The Heard Museum in Phoenix, this collection brings the natural beauty of the Southwest into homes across the country.

As with every Waverly collection, *Four Corners* consists of coordinated fabrics, wallcoverings and Home Fashions: shams, spreads, comforters and draperies. All of which come in a wide range of colors and patterns and are even designed to go with other patterns from other Waverly collections.

Featured from the *Four Corners* Collection:

Chaise & Matching Pillow: Both feature "Mesa" in the tumbleweed color.

Draperies: "Desert Sky" in the tumbleweed color.

Pillows: The center pillow is covered in "Chimayo," the front pillow in "Desert Sky." The chair pillow appears in "Bluewater." All three are in the tumbleweed color.

Wallcovering: "Desert Sage Trail" in cream/desert rose.

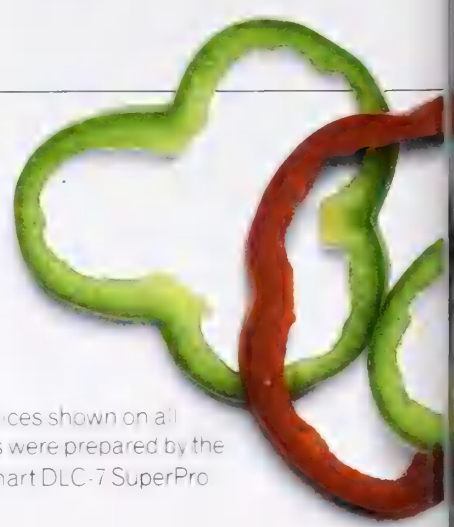
Note: Waverly collections offer finished products including comforters, spreads, draperies and shams ready-made as well as to custom-order from Waverly's Home Fashions. All fabrics are Scotchgard® protected.

For information on where you can find Waverly fabrics, wallcoverings and Home Fashions, call 1-800-423-5881.

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And then, there is the Super one, the Cuisinart large-size DLC-7 Super Pro. Featuring a workhorse of a motor, a work bowl of great capacity, blades that produce perfect results, and the Large Feed Tube, this is the finest, most useful home food processor.



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They come with a 3 year warranty on the entire machine and, on the principal motor parts, a 30 year warranty that includes not only parts but labor as well (20 years for the Basic).

THE CUISINART COOKING CLUB: TO HELP YOU EVERY RECIPE STEP OF THE WAY.

Each Cuisinart food processor comes with an offer for a 3-month free membership in the Cuisinart Cooking Club. The Club includes a monthly 12-page newsletter to help guide you through the preparation of quick, nutrition-conscious recipes in half the time with half the effort. The newsletter also brings you new food processor techniques and tips.



INTRODUCING THE LITTLE PRO FOOD PROCESSOR. UNFORTUNATELY, IT'S ONLY IN LITTLE SUPPLY.

There are a lot of compact food processors on the market. Now, there is a best one.

In addition to being easy to use, clean and store (the base fits on a copy of *TV Guide*), the Little Pro makes quick and easy work of chopping, kneading, mixing, and makes perfect slices and shreds. You get both a standard work bowl and a second one with a chute for processing unlimited quantities.

And, unlike the other compacts, the Cuisinart motor is strong and quiet. Tests show that the inexpensive motors of the other compacts are 30 to 100 times noisier.

The Little Pro is our newest food processor so we must warn you in advance: relatively few are available for the holidays.











CUISINART OPTIONAL ATTACHMENTS: FOR THOSE WHO OWN ONE OF OUR FULL-SIZE FOOD PROCESSORS.

The Whole-In-One, a set of all our optional discs for our full-size machines, offers considerable savings over buying each disc separately. Lets you prepare translucent slices of cucumber. Thick, juicy slabs o tomatoes. Perfect julienned vegetables. French fries and fine lacy shreds of cheese.

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The Super Citrus Juicer attachment, using the powerful Cuisinart food processor motor, outperforms other electric juicers Includes three ream ers: one for oranges, one for lemons and limes, and one fo grapefruits.

The Cuisinart Disc Holder, in just six inches of counter space, stores up to seven discs.



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eans, peppercorns
nd spices; grates cheese and
nocolate; mixes salad dress-
gs; purées sauces, vegeta-
es and fruit; makes flavored
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nd crumb top-
ngs; chops and
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The Mini-Mate
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uns at low speed
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Made of exceptionally high quality stainless steel, it is oven and broiler safe, easy to clean (dishwasher safe) and retains its luster. Forever.

More importantly, this cookware's performance will astonish you. The specially constructed bottoms contain a copper disc between two layers of stainless steel. The 3-layer construction causes heat to be conducted evenly sideways, across the entire bottom, as well as upwards, from the bottom to the food. This eliminates hot spots and provides even heating over the surface of the pan.

Cuisinart Commercial Cookware is so superior it comes with a 50 year warranty.

MORE INFORMATION?

If you wish to know more about any of these Cuisinart products, please write to Cuisinarts, Inc., 15 (H) Valley Drive, P.O. Box 2150, Greenwich, CT 06836-2150.

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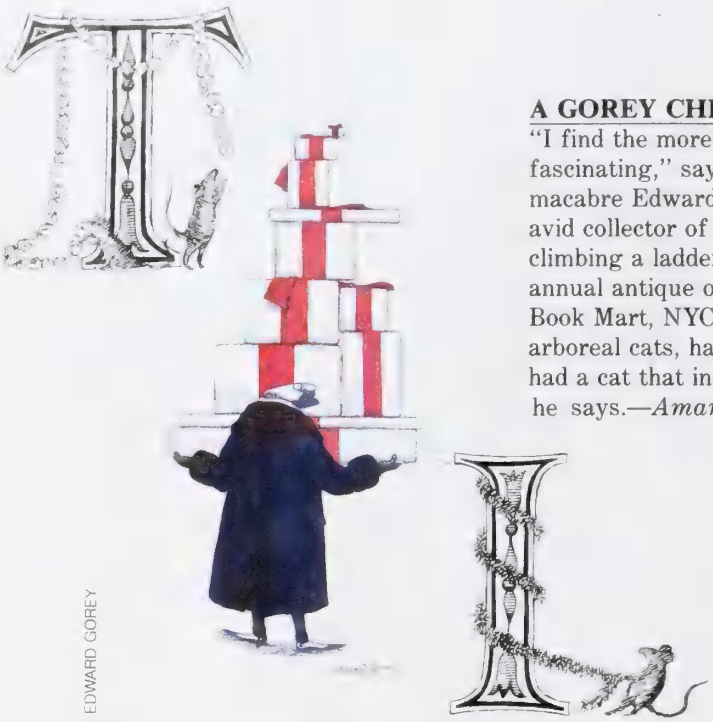
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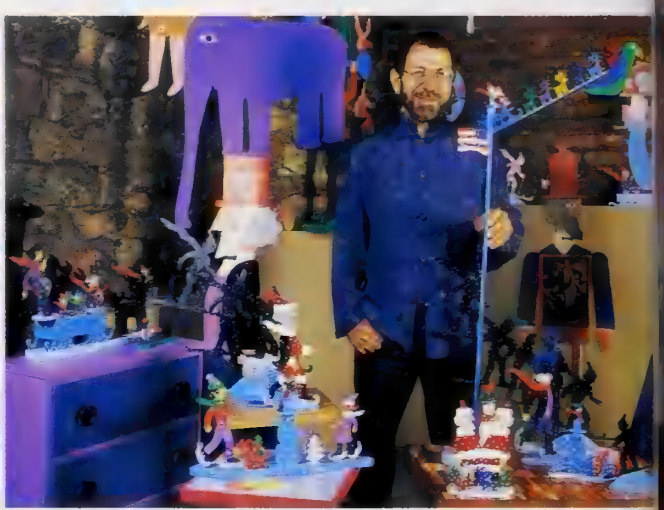
PEOPLE



EDWARD GOREY

A GOREY CHRISTMAS

"I find the more bizarre Christmas ornaments fascinating," says author/illustrator/master-of-the-macabre Edward Gorey (a self-portrait, left). He's an avid collector of old ornaments (such as a frog climbing a ladder) and lends his collection to the annual antique ornament show and sale at the Gotham Book Mart, NYC. The twist: Gorey, owner of six arboreal cats, has no tree. "When I was a child, we had a cat that invariably knocked over the tree," he says.—*Amanda Lovell*



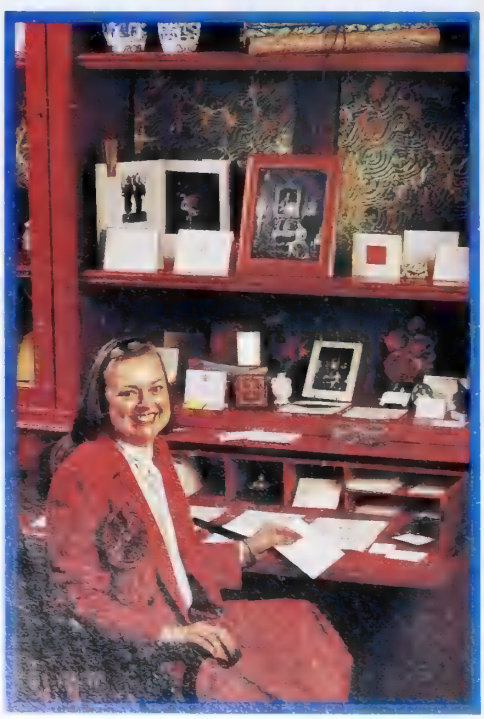
GEORGE BENNETT

ACCORSI, OF COURSE

"My work is serious and not serious. And between these two poles it entertains many feelings—joy, fear, love, anger and wonder," says sculptor William Accorsi, whose talent is especially magical when it comes to Christmas imagery. To wit, night skiers, whose black shapes are colored with snowflakes; blue snowmen ("I'm experimenting with the feeling of cold"); and reindeer whose antlers form a heart shape. Available at shops across the country, the pieces range from $40 to $4,000.■

LITTLE SHOP OF JOY'S

The top-drawer stationer Mrs. John L. Strong Co. is now in the hands of Joy Lewis, who aims to continue the firm's tradition of fine hand-engraved papers. Some visitors may find family crests among the archives Ms. Lewis inherited. All can view her collection of old Christmas cards inscribed by the likes of the royal Windsors, as well as the regal red environment designed by Robert K. Lewis to resemble a library. 699 Madison Ave., New York 10021.



GEORGE BENNETT

Editor CAROL COOPER GAREY
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A FEW OF LADY BIRD JOHNSON'S FAVORITE THINGS: WILDFLOWERS, FAMILY AND THE HOUSES SHE HAS LIVED IN

By MARYBETH WESTON



The former First Lady cultivates gaillardia, monarda and other Texas wildflowers at the LBJ Ranch, her "forever house," near Austin.

This is a jubilee year for Lady Bird Johnson: She turns 75 on December 22. Parties are being held this month in her native Texas, but the biggest gathering will be in April, in Washington, D.C., where she is celebrated each spring for the thousands of dogwoods and daffodils she planted as First Lady 20 years ago. Mrs. Johnson's interests are as wide as ever, but flowers, family and home are still closest to her heart.

On her 70th birthday, Mrs. Johnson threw her "hat over the windmill" and launched a long-dreamed-of project, the National Wildflower Research Center (NWRC). In five years its membership has grown to nearly 9,000. Its mission: to research America's native plants (only 200 of the nation's 25,000 wildflower species have been studied seriously) and to encourage their use. Once planted, native flowers, trees and shrubs require less water and maintenance than conventional plantings.

Headquartered on a farm-to-market road near Austin, Tex., the center covers 60 acres, including 25 acres of seed plots. It has set up models for research projects in several states, and is experimenting with techniques for preparing soil for seed. The NWRC also publishes a newsletter, *Wildflower,* and is preparing a directory for seed and plant sources nationwide. More than 200 fact sheets are available on seed sources and how to grow wildflowers in different parts of the country. Photographs of seedlings are used to identify wildflowers before flowering, when they might be mistaken for weeds and cut or poisoned. Mrs. Johnson and Carlton B. Lees have co-authored *Wildflowers Across America,* to be published by Abbeville Press in 1988, which will benefit the center.

A woman of action as well as words, Mrs. Johnson experiments with wildflower plantings on 16 acres at her own ranch near Austin. It doesn't work to scatter seed into grass "as if you were feeding chickens," she cautions. To ensure germination, it is necessary to rake and water. "A major breakthrough for large-scale planting," she says, "is the experience we had drill-seeding. Two years ago in November we planted five acres of gaillardia, using ten pounds of seed per acre. We had a glorious crop the next spring and summer and harvested eight-hundred pounds of seed in August. We didn't add a dime's worth of seed to the land to produce a magnificent display again this year." Mrs. Johnson also discovered that rain lily bulbs are easily transplanted. When she moved some from the ranch to a roadside they bloomed "in masses, looking like a wedding veil hastily thrown by a departing bride."

Cultivating wildflowers on roadsides is one of Mrs. Johnson's passions. Each year she gives a big barbecue for the Texas highway foremen who have done the most to spread wildflowers. Instead of planting grass that has to be mowed, they let flowers go to seed, then mow and drop the flower hay on barren spots. Not only does this beautify the highways, it also saves the state some $8 million annually. And many tourists are lured by the "Persian carpets of wildflowers" that bloom along the roads.

In addition to working with wildflowers, Mrs. Johnson also keeps up with a large circle of friends and her family—daughters Lynda Robb in Virginia and Luci Nugent Turpin in Toronto, their husbands and children. She takes individual trips with each grandchild, going rafting with her grandson, Lyndon, and last spring visiting the Statue of Liberty with one of her six granddaughters, her namesake Claudia Taylor Nugent.

In a recent conversation, Mrs. Johnson spoke of wildflowers and family, and also of five houses she has loved. In her melodious Southern voice, she simply described some pictures on a wall at a house in Virginia—and in doing so provided an overview of her remarkable life:

"When my daughter Lynda and her husband, Chuck [Charles Robb, former governor of Virginia], moved into their new house in Virginia—a beautiful place looking into treetops above the murmur and roar of the Potomac—they said I had to decide what to put on the walls in *my* room. It's simply their best guest room, but they very kindly call it mine. I wanted a picture of a young, handsome Lyndon, a picture from 1934 when we were courting.

"The other photographs I wanted most were of homes I've loved. I put up two

(Continued on page 108)



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M E R I L L A T

"WHEN YOU SEE A HOUSE FOR THE FIRST TIME, THE DRIVEWAY SHOULD BE LIKE A DRUM ROLL—IT'S A PROMISE"

By HUGH NEWELL JACOBSEN

Having a house built is probably the most expensive thing you will ever do. So if you are going to build something, why shouldn't it be terrific? The form of the house should absolutely say that it's better on the inside than it is on the outside, or there's no sense in going in.

Now the great house, to me, is not one that someone walks into and says, "Who is your architect?" The great house is a house in which a visitor turns to my client and says, "Mary, you look particularly beautiful tonight." The most important thing in a house is the people; the second is their objects—preferably art and books. Nobody marries the sofa. When you see a house for the first time, the driveway should be like a drum roll—it's a promise.

An architect is going to be under your bed for the rest of your life: Selecting one isn't something you should take lightly. Look at his or her work, be stimulated by this person. Never go to just one architect. Architects generally solve the problems they set out to solve; the difference between a good architect and a bad architect is that a good one solves the right problems. Design solutions do not simply happen, as most people think, with the architect sitting up in the middle of the night, slapping his forehead and shouting "Eureka" and running to the drafting board. Design results from endless conversation with the client. It also comes when you look at the light—which varies on every piece of ground. And when you really look at the land, it talks to you; so do the buildings—especially buildings that have been standing for a hundred years or more. Good buildings address all the problems on that land—the wind, the light, the weather, the economy, the society and its technical culture. This is all part of the process of trying to isolate the problem.





Hugh Jacobsen takes his inspiration from the land, light and neighboring buildings. The Kahn house *(top)* recalls the white American farmhouses that stood on this Ohio landscape.

But you really start isolating the problem when you get into the nitty gritty of the "program." Over a number of years my office has developed a program outline that we send to all our clients. It asks such questions as how many linear feet of clothes pole do you have in your closet now, and how many linear feet of clothes pole would you like to have? How many pairs of shoes do you have? We have to get the client to admit that she has 425 pairs of shoes that have to be put away in a sensible place. If you solve all the problems the architect is supposed to, but your client still hides shoes under her bed, then you haven't created a nice house.

Yet, no architect has ever been given carte blanche. Budgets have to be met. You must communicate up front to your architect exactly how much money you want to spend. Don't play games. It is then the responsibility of the architect to get the client to think in terms of minimums.

Regardless of the size of the family or the economic level of the client, the proportions of the house are always determined by how many people sit at the table when the client entertains. If it's 10, that tells me I need room for only 10 bottoms in the living room, and I design the dining room and the living room in proportion. The size of a bedroom is dictated by what goes on in there. If you withdraw after dinner, then the room has to be considerably larger to hold chairs and sofas. If you write in the bedroom, you need a desk.

Beyond the proper proportions and storage, I want a client's dream list: I've always wanted a steam bath; I've always wanted a swimming pool; I've always wanted a window seat; winding stairs are just terrific. How about an upright piano next to the bed? I encourage clients to let it all hang out, and when they're writing they start laughing because the list is just wild dreams. Then I ask them to read the list again and reorder their priorities, and number 37 moves up to 15. That tells me a lot. I sit down with my clients and make them think of the best way to wake up in the morning, the best way to brush their teeth.

We speak to the children too, but you

(Continued on page 34)

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Continued from page 32

have to watch kids. They're fickle and extremely trendy. Most parents forget that kids grow up and their taste is generally appalling. However, every kid has a wish list. Since kids grow up quickly, it doesn't make sense to design a pirate room for a boy of seven, but there are found spaces in the eaves that are great places for children to go when they're feeling out of sorts.

The Kahn house is a good example of how we work (see House Beautiful, September 1986). I got a telephone call from a family in Lima, Ohio, so I went out there. Lima is a little country town that has burgeoned with factories but still has farms and open fields. When I got there I walked the land, an abandoned farm. It was filled with weeds, and because it was winter and everything was covered in snow, I couldn't see very far. I found one tree, an elm, and I sited the entire house in relation to that elm. After the walk we drove around the area. A lot has been torn down, so almost everything in Lima is post-World War II; the decade of the '50s was perhaps one of the most dreadful for American architecture. The only good architecture left is white wood-frame board-and-batten Gothic Revival—"the white American farmhouse" still standing there addressing the land and seeming very pleased with itself.

While all this was working in the back of my head, the Kahns and I went back to their house, then a 1950s split level. In came four kids, three of whom were girls—very strange to me since my wife and I have raised three sons. They were in little flannel nighties with their hair done up with little bows in the back. They came in and took my hand and curtsied. When you say hello to a boy, he usually kicks you, but these little girls bobbed. I was really transported by the thought of those kids in their little nighties standing outside each of their doors doing this bob. The concept of the house that's now the Kahns' began on the second floor bedroom hall beneath a cupola of light.

To avoid the feeling of living in a motel, we made each kid's room different. And from that point on, it wasn't hard to put the house together. The girls needed a playroom; and the father, an obstetrician, a beat-the-stork garage. A retreat for the parents with its own fireplace was also part of the program. In the attic I put little oval windows, each with a little window seat. The kids call them belly button windows. We sound-proofed the floor there because we knew they'd be roller skating or riding tricycles and tipping towers of blocks. I think that space will always be used, even after the kids grow up, because it's a place to go for seclusion. The views are special, and the light is entirely different. You can always look down through the cupola and those little portholes and be part of the whole house.

Nobody should ever build a house without at least three bedrooms, because that is the family-size house. Houses are based on kids—kids make houses. Architects do not make homes; we make houses. My clients make homes. It's all of the stuff that comes into my houses that makes them homes. And if my houses are not strong enough to survive their stuff, I have not done a very good job. Houses must survive mumps, measles, chicken pox and the onslaught of popular taste. Louis Kahn taught me that you must never make a house so particular that the next family will have to tear it apart to get it to work for them. That is irresponsible.

I try to get my clients to be loose and shake off preconceived ideas, especially style. Good architects never deal with style:

(Continued on page 106)

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THE SOUNDS OF CHRISTMAS RESONATE IN MORAVIAN CHURCHES, NEWPORT MANSIONS, A SHAKER MEETING HOUSE AND A VIRGINIA BALLROOM

By VALERIE CRUICE



The Colonial Williamsburg Fife and Drum Corps plays from a selection of 18th-century military music. Composed of local students, the corps performs each evening during the Christmas season in the Market Square area.

A sing-along "Messiah," traditional carols around the piano, tunes by Salvation Army street bands—these are the sounds of Christmas familiar to most Americans. But in some parts of the country Christmas music is of an altogether different strain. In Colonial Williamsburg, dance music from the 1700s is played on period instruments. In San Antonio, Tex., mariachis and carolers singing Spanish folk songs lead a joyous riverside procession. At the Shaker community of Pleasant Hill, Ky., hymns written a century ago are sung in the austerely beautiful Meeting House. And equally captivating music is performed in Bethlehem, Pa.; Old Salem, N.C.; and Newport, R.I. Making a pilgrimage to hear the unique music in one of these towns is a special way to celebrate the holidays. Each has concerts, songfests and other musical events to plan a visit around, and you'll find as much to see and do as to hear.

Williamsburg, Va.

The crisp marching troop of teenage boys in red regimental uniforms trills fifes and rumbles drums along the festively decorated streets. On Sunday, December 13, a cannon blast signals the Grand Illumination of the City, the lighting of hundreds of candles in windows, and marks the beginning of Colonial Williamsburg's official Christmas celebration. During these three weeks a visitor can choose from a number of musical entertainments.

For more theatrical music, go to the "Governor's Evening Ball" in the grand candlelit ballroom of the Governor's Palace (December 19, 23 and 28). Using authentically reproduced instruments of the 1770s, musicians in period attire play baroque music that the Williamsburg Colonials enjoyed more than 200 years ago. Works by Handel, Corelli, Purcell and others are performed on violins with gut strings rather than the present-day steel, and woodwinds that are actually wooden, not metal.

Some events combine music and dance. On December 16 and 20, you can hear dance music from the 1770s at the Capitol. In the dark-paneled Hall of Burgesses, a small ensemble of costumed musicians plays while eight to 10 professional dancers demonstrate Colonial steps—and encourage guests to join in. An event like those the Colonial gentry attended, "Holiday Season Ball at the Palace" is not to be missed. In the Palace ballroom performers in velvet and taffeta costumes execute formal minuets as well as country dances to music played on period instruments (December 15, 18, 22, 27 and 30).

In the mood for lighthearted entertainment? Go back to the Hall of Burgesses for the "Capitol Concerts" (December 16, 20, 23 and 27). Tayler Vrooman gustily sings tavern songs, ballads, madrigals, rounds and glees—and accompanies himself on the lute!

San Antonio, Tex.

For more than 200 years this Texas town has celebrated Christmas with spectacular song- and music-filled pageants called "Las Posadas." Smaller versions of the event take place in neighborhoods all over the city, but this year's main procession, which is open to the public, will be on December 13. Originally a way for Spanish missionaries to explain the Christmas story to native Texans, "Las Posadas" (the inns) is a reenactment of the Holy Family's search for lodging on the night Jesus was born. Led by children dressed as Joseph, Mary, angels and shepherds, mariachi groups and carolers sing Spanish folk songs. Paraders holding candles follow, snaking down the River Walk, which is illuminated by 2,000 *luminarias* and 30,000 Christmas lights blinking in trees.

As the paraders wind their way past the throngs of San Antonians and visitors who line the River Walk, Mary and Joseph stop at three "inns" (actually balconies or patios of restaurants along the way) and ask—in Spanish songs—for a place to stay. From inside the "inns" local choirs and mariachi groups turn them away. The exchange of songs is a blend of folk tunes and religious litanies. The procession ends when the Holy Family finally finds shelter at a stable at the Arneson River Theatre, where the figure of the infant Jesus is placed in a crèche. A party follows at

Maverick Plaza in La Villita (Little Town), an early Spanish settlement.

Bethlehem, Pa.

The Moravians are members of a Protestant denomination founded in the 15th century by followers of John Hus, a Czech patriot and preacher who was burned at the stake in 1415 for demanding church reform. By the 1700s many Moravians emigrated to America from Germany to escape religious persecution. They settled in Bethlehem in 1741 and celebrated their first Christmas with their simple yet eloquent song and by naming the town after Christ's birthplace. In 1744 the Moravians formed the Collegium Musicum, the first symphonic ensemble in the Colonies.

Several musical events are scheduled in Bethlehem—now known as "The Christmas City"—this season. At the Central Moravian Church in the historic district, you can hear Moravian Christmas music during the Advent Lovefeast, a holiday service with buns and coffee served in the pew while you're listening (November 29 at 4 P.M.). It's followed by the Christmas City Lighting Ceremony, then more music at an Advent Candlelight Service at the West Side Moravian Church. On December 11 the Moravian College Collegium Musicum and Bethlehem A Capella Singers perform in "Chantons Noël," a program of Renaissance and 20th-century music. On December 12 Christmas music of early Germany through the baroque is performed by the Baltimore Consort in a program titled "In Dulci Jubilo." Both concerts are held at the Packer Memorial Church at Lehigh University.

Winston-Salem, N.C.

When President George Washington visited the Moravian town of Salem in the spring of 1791, he was welcomed with trumpets, French horns and trombones. He attended a *singstunde,* or congregational sing-along. Only 25 years before, Moravians from Bethlehem had cleared the forest to build the town.

Now a restored historic town, Old Salem recreates a Moravian Christmas season with Old Salem Christmas on December 18 and 19, when special festivities and music programs are planned. On both days folk music is played on a gentle-sounding hammer dulcimer, flute and harp. The Old Salem Chorus, a group of 30 costumed performers, presents two concerts daily of favorites like "Silent Night" and melodic Moravian hymns. The singers will invite you to join in for the singstunde,

(Continued on page 108)



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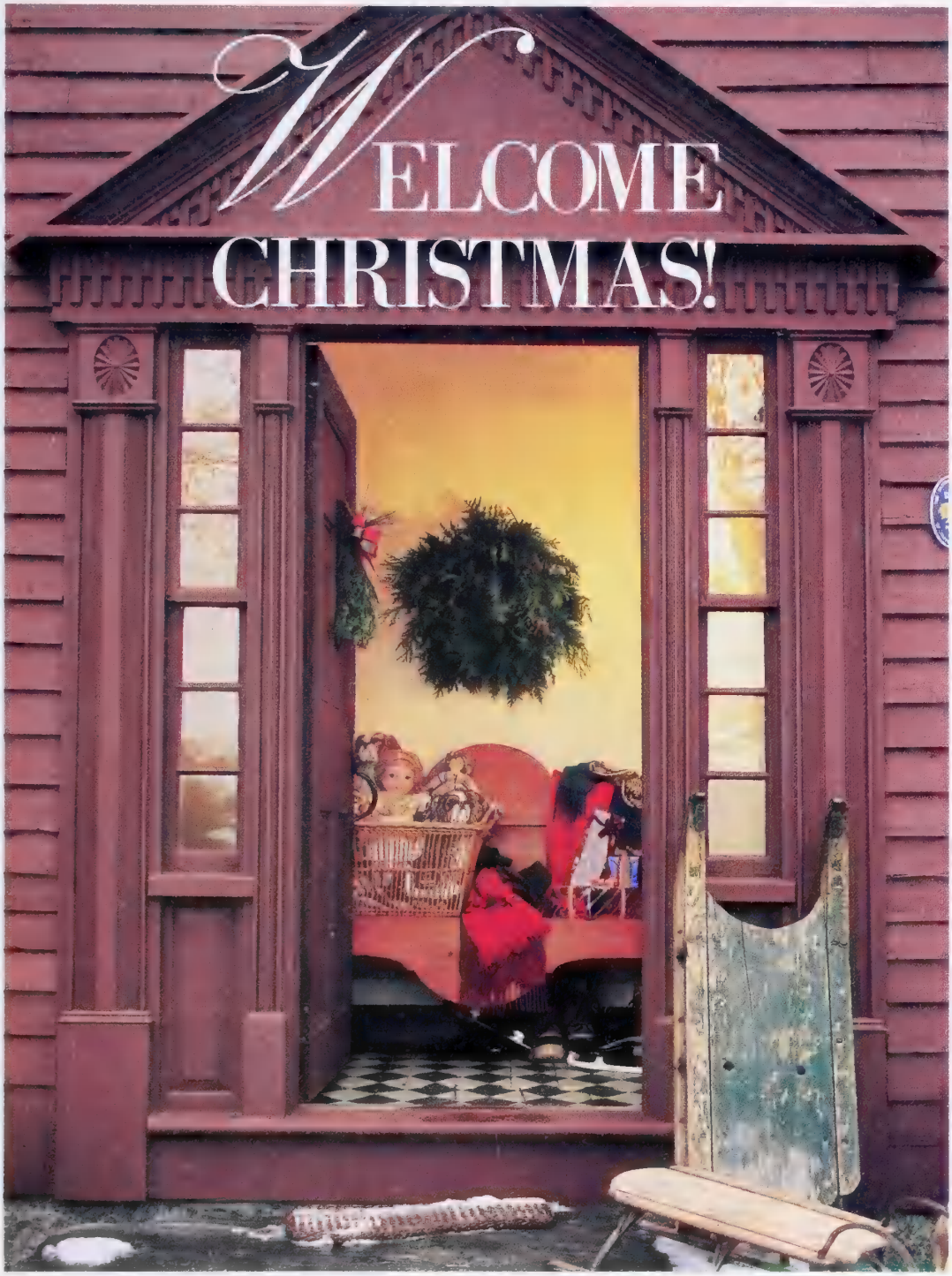
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On a quiet walk through the woods, there are wonders to behold—greens, branches and berries, gathered here to festoon a c. 1780 Connecticut parsonage ▶

We worked by intuition, rather than recipe, letting the shapes of the greens inspire garlands

Right: **For the fireplace garland, we loosely wired hemlock and cedar boughs with clusters of red-hot peppers.** *Below:* **We scouted a local garden center and brought home a Jerusalem cherry bush** *(see it on page 00)* **from which we clipped a few branches for the arrangement in the white pitcher. Bittersweet runners gathered from the woods were wound into a wreath made festive by weaving in clusters of red peppercorns. It will last for years.**

By TOM PRITCHARD

Finding just the right Christmas tree is always an adventure, especially when you search the woods and chop one down as we did when we helped HB Editor JoAnn Barwick decorate her c. 1780 parsonage. Caught up in our quest, we examined every variety of pine until we found one *(opposite)* standing in the shade of three giant blue spruces. It had a bad side (just what we needed to snuggle it next to the fireplace) and gaping holes to showcase ornaments. We dubbed it our "orphan tree" because it is the type of tree that would be last to be sold in a commercial lot. But for us, its quirky shape captured the natural spirit of Christmas. Chair, The Seraph Country Collection; fabric, Fabriyaz. Pillow fabric, Brunschwig & Fils.►




S

Right and far right: Dipping fruit in egg whites and rolling it in sugar—that's the secret to this festive sugar-glazed centerpiece. When we planned to attach fruit to garlands, we threaded it with wires before glazing. *(For a complete how-to, see page 109.) Below:* By snipping off two lower branches from this Jerusalem cherry bush for a mantel arrangement *(page 42)*, we created an even more gracefully shaped plant. *Below right:* Incense cedar branches from a local garden center are mixed with paper-white narcissus and ornamental pineapples.











Bottom left: Geraniums, angel-wing begonia, jasmine and cyclamen are houseplants people seldom think of clipping for a Christmas arrangement. Here we borrowed flowers from those to put with paper-white narcissus. *Bottom:* Our woodland walk yielded rewards such as Canadian hemlock boughs filled with tiny pinecones, blue-berried juniper, wild rose hips and winterberry branches, arranged as if they were a glorious bouquet of flowers. Candlestand, Simms & Thayer Cabinetmakers.►





The dining table is laden with ribbons and trimmings for a family wrapping party

While the joys of Christmas often seem to be mirrored best in the faces of children, this season, like no other, is a time when old and young alike can gather together to share the warmth of family traditions. And when the time comes, everyone in the family can lend a hand nestling the long strings of popcorn and cranberries perfectly into the finished Christmas tree. Platters on wall *(opposite)*, Spode.

Christmas chores—from wrapping presents to stringing popcorn garlands—afford opportunities for family get-togethers that seldom occur the rest of the year. The dining room provides an ideal setting for such a flurry of activity and even a glass of Christmas cheer. In addition to wrapping presents with the traditional ribbons, we like to decorate them with cutouts from last year's special cards or a fancy piece of trim from a notions store. Sometimes we tie a special ornament on the outside or search out unusual papers (Chinese newspaper is a favorite) or beautiful bits of fabric—knotted and tied so a bow isn't needed. If you keep your eyes open, you'll find all sorts of ways to make wrapping—and unwrapping—a celebration. ■

Photographer LANGDON CLAY

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WINTER WHITE

A shining example of imaginative decorating (to last beyond Christmas) ▶

Strings of colored lights, pots of red poinsettias, a single tree heaped with ornaments and tinsel—you won't find those Christmas fixtures in this white and gold wonderland *(here and preceding pages)*. We've designed it as a winter garden room with white wicker and big planters.

The winter-whites and golden, even faded, hues convey a sense of the past. And although trees and garlands are familiar Christmas decorations, the ones shown are grand gestures. For example, instead of one tree, there are five—all trimmed with simple cutout gold paper stars and strands of tiny stars. The cutout stars are made from shiny, heavy paper from an art supply store.

Florist Paul Bott fashioned the subtle-colored garlands with blue spruce, dark green boxwood, silvery-green eucalyptus and white leptospermum. The garlands are attached to the windows with 20-inch pieces of medium-gauge wire and finishing nails. The nails are gently hammered on top of molding or inside corners where small holes won't show later.

















The tiny trees starring cookie ornaments are easy-to-make gifts *(bottom, far left)*. Miniature evergreens are widely available during the holidays. Children can help wrap tree roots in gold lamé, bake the spice cookies *(see recipe section)* and hang them, make tags, then deliver the presents.

Another project sure to enchant youngsters: golden apples that look as though plucked from a fairy tale *(top)*. To make them, Mr. Bott coated yellow apples with petroleum jelly, then rubbed on gold-colored powder eye shadow.

The scents of the trees and greens mingle with those of the massed paper-white narcissus, bowls of pomanders and cinnamon sticks, and spice cookies on the tiny trees.

This room was inspired by the 1986 "Christmas in October" fundraiser in Etna, N.H. Wicker furniture is from The Wicker Garden; antiques are from Kentshire Galleries, Evergreen Antiques, Betty Jane Bart Antiques, Charlotte Moss & Co., Ltd. and Florence de Dampierre Ltd.■

PHOTOGRAPHED AT "COBBLE COURT" IN GLEN COVE, N.Y., COURTESY OF MANSIONS & MILLIONAIRES, INC.

Photographer
LIZZIE HIMMEL

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MERRY OLDE NEW ENGLAND

At the Concord Museum Christmases from 1685 to 1850 are recalled

So exquisite are the flowers, garlands, wreaths and bouquets at the Concord Museum *(above)* during Christmas that visitors often assume professional florists have been at work. "They find it difficult to believe that everything was done by members of the Concord Museum Guild and other volunteers," says Carol Haines, who co-chaired the decorating committee last Christmas. (The next Olde Concord Christmas, as the biannual event in Concord, Mass., is called, will be held in 1988.) Indeed, the volunteers—200 in all—know enough about drying and preserving flowers to seem like professionals. They start planning in March and by May know exactly how they want their rooms to look. One reason for beginning so early is that all decorations must be thoroughly researched for historical accuracy. Each of the 15 rooms in the museum is paneled, painted and furnished to document a certain period—the earliest represents the style of 1685; the latest, the Empire Room, 1850—and the decorations must correspond.►



The Empire Room *(right)* is the setting for the Concord Museum's Victorian Christmas and has the only tree. The tree decorations were inspired by the first documented Christmas tree in New England. Except for the ivy, preserved by a dip in melted paraffin, everything in the swag above the mantel was dried during the summer season: sweetheart roses, yarrow, statice and Queen Anne's lace.





The Green Room has been decorated for a family party with delicacies set out on a damask cloth covering the Turkey carpet. Just as much research goes into the food displayed in the room as into the flowers. The nine-day celebration includes cheese, bread and wine jelly mold. Dried figs, candied dates, candied angelica, sifeon, lemon peel and almonds fill the round box ►





The Guild members' need for plants true to each period room has led them to grow appropriate flowers and herbs



One important reason volunteers start their planning so early is that they grow many of the flowers used in the swags and bouquets. "Guild members begin in spring drying the flowers in their gardens," says Joan Gates, a decorator of the bedroom *(right)*. Each flower and herb is researched to make sure the species was grown during the period of the room being decorated, an attention to accuracy that has changed a lot of gardens in Concord. "People who know they will be doing Olde Concord Christmas have begun growing appropriate things," says Mrs. Gates.■

Editor CAROLYN ENGLEFIELD
Photographer WILLIAM P. STEELE

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Despite the bent for historical accuracy, some poetic license is allowed. For example, the leaf valance *(top)* hanging above the window in the Green Room is not something that would have been hung in the early 1700s. "But," says Ann Ferraro, who created it, "the leaves—maple, oak and dogwood—would have been grown here then." The Federal Parlor *(center)*, decorated for a music party, has kissing balls of holly and boxwood hanging in each window. Pomanders and Jerusalem cherry plants adorn the windows of the Revolutionary Bedroom *(left)*.





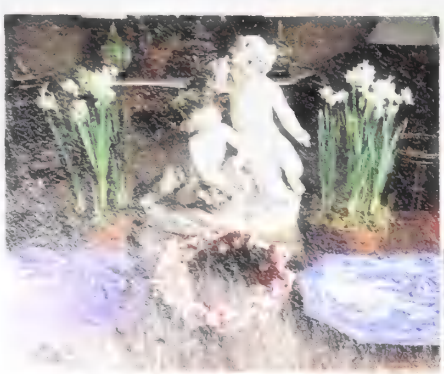
HANDMADE, HEARTFELT DECORATIONS

From a gilded angel to a moss-coated reindeer: 17 personal expressions to herald the season



JEFF McNAMARA

Right: **Cone-shaped tree from P.C. Rueckwald is made of Brazil nuts and walnuts; the round version includes hazelnuts.** ***Opposite:*** **Ronaldo Maia's gilded papier-mâché angel, which was inspired by an antique Portuguese statue of gilded wood, holds a bouquet of dried roses.** ***Below:*** **A marble cherub's tiny crown is cedar and juniper berries.**



MICHAEL SKOTT

What is it about Christmas that inspires such glorious heights of decorating? Is it our desire to delight friends and visitors with new trimmings? Or is it the brevity of the season that encourages experimentation? If you cover your tree with origami animals, for instance, you know that if you don't like it, you can take it down on December 26. Perhaps it's that the spirit of the season brings out the child in us and, with it, a child's courage to try new things.

Whatever the reason, Christmas is a time of decorating freedom—a time to take chances, to indulge in an excess of flowers and greenery, to be whimsical, even in a dignified setting. For example, a marble cherub *(left)*, surrounded by a collection of antiques, wears a tiny wreath. Although Christmas is a time when more is usually better, it is also an occasion for splendid simplicity: a garland looped around the top of a Maine lighthouse or glass cylinders wrapped with sprigs of lavender *(above)*.

Christmas is, of course, a season of glory for the perennially creative. (On these 10 pages, ideas from such innovators provide inspiration for your own decorating.) But even die-hard traditionalists can make room for new ideas. And in some families traditions evolve constantly. Paul Rueckwald, who devised the nut topiaries *(above)*, says he has been making ornaments with Styrofoam cones for years. "Every year my mother and I would cover one of these cones. Once we used different kinds of pasta, sprayed gold. This nut tree is just the latest version."►





With imagination and natural ingredients, make these decorations your own

In this season of lush overabundance—glossy garlands, richly ornamented trees, bounteous flowers—the simplest decorations are often the most striking. New York floral designer Zezé created a simply shaped grapevine "tree" *(right)* and an ivy wreath *(left)* for the galleries of Yale R. Burge Antiques, Inc., and made them of equally basic materials. Ivy was trained around a circle of wire, then looped gracefully with rich ribbon to match the antique cachepot. The versatile grapevine takes on new elegance when wrapped around a "tree"-shaped wire frame, covered with fresh green moss. Gilt-edged ribbon has a wire running through its center so that artfully arranged bows and streamers hold their shape.►

MICHAEL SKOTT







The most imaginative trees are filled with surprises: here a cat and mouse, there a homemade jeweled ornament







Right: Designer Mark Hampton and his wife, Duane, cut out jewellike crosses and stars from shirt cardboard and painted them with watercolors. The handmade ornaments are mixed with antiques, simple red velvet bows and boxes wrapped like little presents *(opposite)*. "Our theory is that the more you put on a tree, the better it looks," Mr. Hampton says. The pressed-cotton cat and mouse are the most popular ornaments on the tree *(above and left)* at New York City's Gotham Book Mart. The shop showcases several thousand pre-World War I ornaments and toys (many are for sale).►

THE HAMPTONS' TREE WAS PART OF A 1986 BENEFIT FOR THE SCHOOL OF AMERICAN BALLET. NUTCRACKER SUITE ATTIRE IS AND EDGARDO VIVA



A reindeer of vines, an entryway tree—joy springs from the unexpected



JEFF McNAMARA

This life-size reindeer is the creation of Jody Delf, who covered a chicken wire frame with honeysuckle vines, mosses, acorns, pinecones, berries, ribbons—and attached real antlers. *Opposite:* In Thomas Britt's antiques-filled apartment, the tree is trimmed with primitive hand-painted folk ornaments; pine boughs in cachepots are tied with red bows.►



MICHAEL SKOTT

Simple dressings for a rural school, a remote lighthouse and a boy's best friend



JERRY SIMPSON

The only residents of Goat Island *(far left)* off the coast of Maine are lighthouse keeper Brad Culp, his wife, Lisa, their son, Christian (and dog, Tigger). For Christmas the Culps decorate their own house, which is connected to the lighthouse by a boardwalk. The garlands draped around the lighthouse tower and the tree at its base are for the benefit of passing ships. The brick lighthouse, built in 1833 and owned by the U.S. Coast Guard, is one of the country's last manned lighthouses. By 1989 all lighthouses are expected to be automated.

Children in grades one through eight used to attend The Goosetown School *(above)*, which was built in 1870. Now part of the Hill-Hold museum in Campbell Hall, N.Y., the school is decorated for Christmas much as it was more than 100 years ago. Ornaments are made from materials at hand: paper, cardboard, ribbons and cloth. The school is open to the public from mid-April through mid-October plus the weekends before and after Christmas.■

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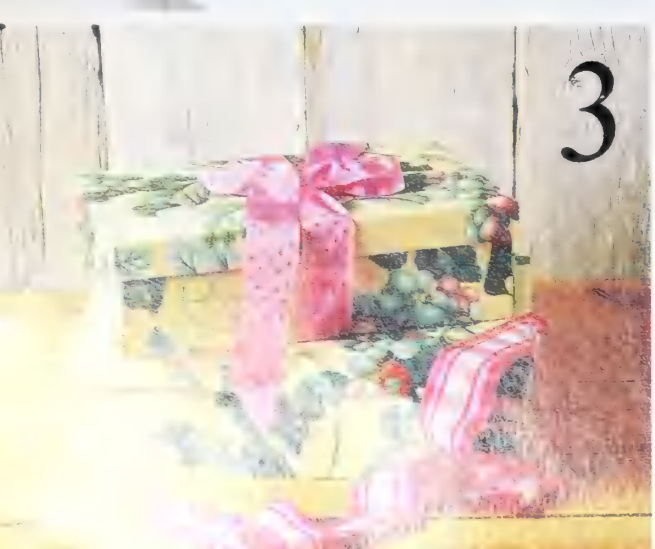
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Starting with number one on your list, here are 64 ways to say, "Joyous Holidays!"

1



2



3

Ready for a shopping spree? Begin here: 1. Dried flower wreath of princess pine ($45), Cherchez. 2. Pale beech-wood salad servers by Dansk ($12), Sointu. 3. Patrick Frey fabric-covered document boxes (medium, $65; large, $80), Barneys New York. 4. Child's bunny plate ($28), Museum of American Folk Art Book & Gift Shop. 5. Astronomical refractor telescope and tripod ($140), Smithsonian Institution mail order catalog. Reversible sport quilt ($55), Esprit. 6. Handmade Noah's ark with eight pairs of animals ($50), The Jewish Museum Shop. 7. Cobalt-blue vase ($80),



5



4













Clodagh, Ross & Williams. 8. Garden basics *(left to right):* Watering can ($41), painted by House Beautiful; reservoir planter ($65); Suttons vegetable and flower seeds ($6 per set); lawn-edging knife ($22); stainless steel spade and fork ($90 each); all from Smith & Hawken. Dandy weed puller ($17), Park Seed Co. Round reservoir planter ($37), Smith & Hawken. Terra-cotta planter ($45), Pierre Deux. 9. One-of-a-kind picture frames by Jerome Hershey ($40 to $150), Rogers-Tropea, Inc. 10. "Authentics" ironstone dessert set (cup and saucer, $13; small cup and saucer, $10; cake plate, $10), Barneys New York. 11. Iron black sheep doorstop ($22.50), Smith & Hawken.►





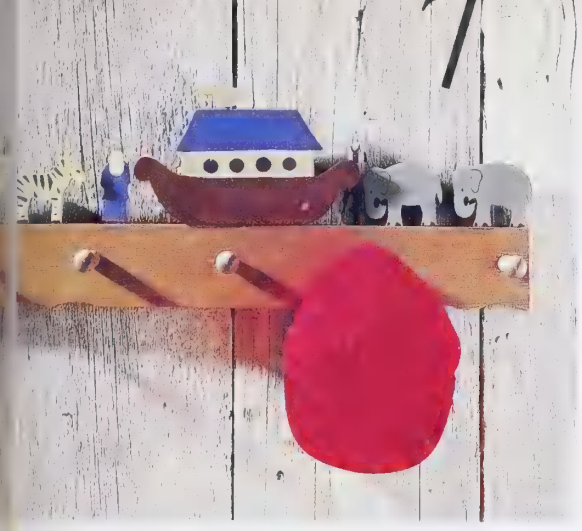








1. Painted wooden bowls (6 inches, $7; 8 inches, $12), Zona. 2. Glass pitchers (small, $30; large, $50), Barneys New York. 3. Shell salt cellars ($45 each), Cache-Cache, Ltd. 4. Cat pull toy ($185), Mabel's. 5. Men's essentials: cognac oval leather box ($42); chocolate oval leather box ($58); both from Marcovici Designs. Aloe friction strap ($24); shaving brush ($145); milk soap in wooden box ($3); all from Crabtree & Evelyn. *Faux*-ivory boxes ($5.50 to $22), Dandelion. Satinwood brush ($60); aloe friction strap ($49.50); Caswell-Massey. Cotton towel with lace trim ($56 per set), Rue de France. Tortoiseshell boxes ($12 to $30), Cherchez. Arabian basket ($32), Palecek. 6. For kids: Canadian













maple sled ($45), Crate & Barrel. Merino worsted throw ($195), Laura Ashley. Hand-sewn teddy bear ($79), Museum of American Folk Art Book & Gift Shop. Mittens and hat, Space Kiddets. 7. Noah's ark peg rack ($29.50), W. M. Green & Co. 8. Child's bench ($68), Zona. 9. Jumping jack pull toy ($27.50), Museum of the City of New York Gift Shop. 10. Country things: birch bark basket ($22.50), Adirondack Store & Gallery. Flower quiver ($31.25); berry basket ($32.50); both from Smith & Hawken. Spaniel-head cane ($55), Mabel's. Collapsible fly-fishing rod and leather case ($350), Hunting World, Inc. Fair Isle throw ($150), Laura Ashley. Set of five French bird calls ($65), Smith & Hawken. Dominican picnic basket ($58), Palecek. 11. Scalloped plate by Maryse Boxer (dinner plate, $28.50; dessert plate, $22), Barneys New York. 12. Venetian glass candlesticks ($425 per pair), Sarreid, Ltd. Oxidized frames (3½ by 5½ inches, $21.50; 5 by 7 inches, $35), Giles & Lewis. Textured glass vase ($335), Avventura.■

Editor KIRSTEN HARWOOD
Photographer TOM McCAVERA

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COTTAGE IN BLOOM

At George and Judith Oakes's, flowers blossom in a "pretty tangle" and decorating appears to have "just happened" ▶

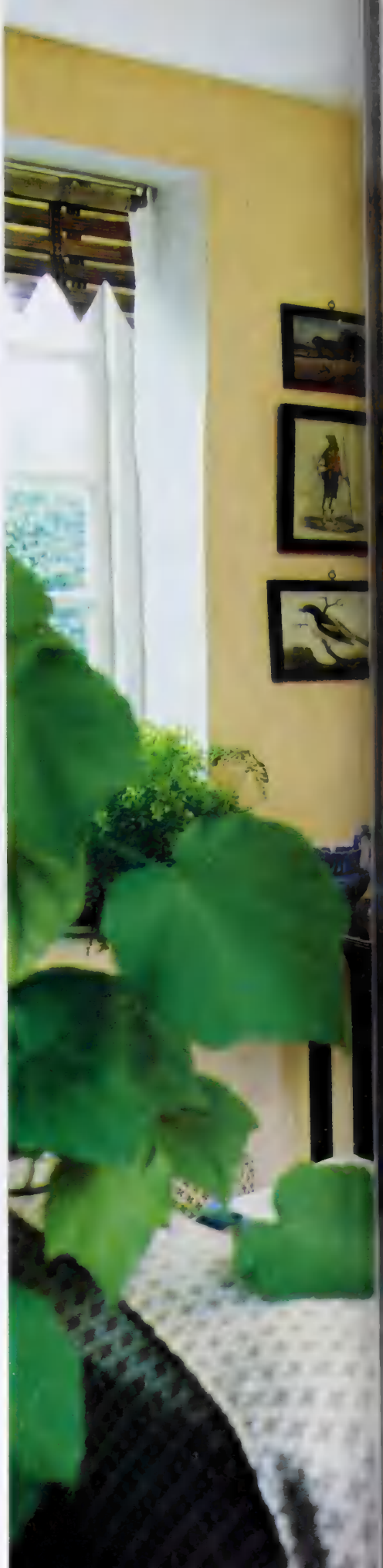


From a hand-painted fireboard to a Christmas watercolor, a personal stamp is everywhere

What I wanted to do with this sitting room was use blues against a plain, almost colorless background," says George Oakes, who then pauses a minute. "Well, actually it doesn't quite work as deliberately as that." At first, he says, "we lived here in a very primitive state. Nothing came together in the first year or even the first five years." Gradually "nasty curtains" were replaced by textured beige ones, trimmed at the top with blue. A Victorian prayer chair, now covered in blue, was found in an antiques shop. (It has "ears" at the top so that kneeling prayers can lean their elbows.) When Mr. Oakes designed a blue poppy fabric for Brunschwig & Fils, a few extra yards were recruited for sofa pillows. A collection of blue and white china was gathered and set beside an armchair, which was slipcovered in a blue stripe. Mr. Oakes's use of blue accents is thorough but far from obsessive. When John Fowler willed him the orangeish tea table, he added it to the room.►

"Sometimes, usually at the last moment, I'll paint Judith an un-Christmasy card," says George Oakes of the watercolor *(below)* with an aerial view of the cottage. His brushwork decorates the marbleized fireplace *(opposite)* and trompe l'oeil fireboard, begun 10 years ago and never finished. "I still have to sketch in the flowers," he says. One piece of trompe l'oeil that is not his: a window shade in a print that mimics venetian blinds.











Individual as each guest, dining chairs are informally matched

"I am afraid Judith and I are a bit neglectful," says George Oakes of the exuberant gardens that embrace their 18th-century stone cottage in Kent, England. "Everything comes up in a nice pretty tangle, but I think that's so much better than having an over-cosseted garden," he says. Indeed, the only thing he confesses to being scrupulously tidy about is cutting the lawn: "If a garden has neat edges, it can be a bit wild and overgrown."

The art of "making it appear as if it all just happened" is something Mr. Oakes practices indoors as well as out. And the success of his understated decorating is no surprise, considering that he's one of the master talents at Colefax and Fowler, the London decorating firm that pioneered the relaxed English country look.

"[illegible] is a cottage," Mr. Oakes says. "It can't take anything grand or self-conscious." Window treatments, all done with Colefax and Fowler prints (many of them now discontinued), never have anything fancier than simple, shirred valances. Furnishings are often rescued pieces, such as the chest above, the bottom half of a "horrible wardrobe" decoratively repainted by Mr. Oakes with marbling inspired by old tiles.

"As far as collecting goes, if something's decorative that's fine," Mr. Oakes says. "If it's rare, that's better." The dining room cupboard holds chipped and mended pieces along with red parrots, a joke from an American nephew, and a willow service "that we liked because it was a usual pattern in an unusual color." The willowware has the same yellow tones as the hops that garland the dining room's beam. "Hops, which Kent is famous for, grow ten feet high on a pole," Mr. Oakes says. "We know the local farmers, who let us pick a frond from their fields." ►

An unused fireplace in the entry *(above)* has a new life as an ad hoc wine cellar. Among the family treasures in the dining room *(opposite)* is a G-shaped [illegible], a 25th wedding anniversary present to George Oakes from a daughter "who couldn't afford silver." The rabbit relief was handed down by John Fowler.







Rescued when their first London apartment was torn down, the mantel *(above left)* showcases slagware, an impure glass which the Oakeses collect for its color. The bathroom window *(above right)*, lined with blue and white wares, overlooks Kent's orchards.





"I like paintings that are interestingly stacked," says Mr. Oakes. "It gives character to a room that's just a box." He found the green-themed botanical prints *(above left)* in an antiques store, but the auricula *(above right)* is something he painted from a favorite garden flower.

Collections of china, some chipped, some rare, are gathered according to color

Twenty-four years ago, when George and Judith Oakes first saw this cottage, it had an outdoor privy. Water was collected from a spring; electricity was still an alien commodity. "Derelict" is how George Oakes describes the cottage, but he and Judith nonetheless decided to take on its renovation—a major operation since the cottage was actually a set of three tiny stone row houses built for farmhands in the 1700s. Walls and stairs had to be knocked out; baths and a kitchen put in. Mr. Oakes built a garage/art studio and a tiny peaked porch *(page 72)* with his own hands. "It's one of those things one does with very little experience and a great deal of trial and error," he says.

The cottage, an hour-and-a-half commute from London, arrived in Mr. Oakes's life five years after he had joined Colefax and Fowler. "Before that I'd been doing various kinds of decorative painting," he recalls. "John Fowler took me on to help with various projects, which later included National Trust houses." Today his job involves "painting anything from a pillow to wallpaper or a large canvas" as well as heading up Colefax and Fowler's design studio, which produces about 18 wallpaper and fabric patterns annually. Among the firm's bestsellers are "a half-dozen fabrics John copied from documents thirty years ago," including the fuchsia and geranium prints *(opposite, bottom left and right)*.

John Fowler "had an amazing eye," says Mr. Oakes, whose late employer's influence is evident in the cottage. Choice furnishings, like the Gothic chair and the mirror *(opposite, bottom left)*, were left to the Oakeses in Mr. Fowler's will. Irises, tulips and old roses are another legacy. "John was always changing his garden and having a lovely time," says Mr. Oakes. "When he'd tire of a plant, we were there with open hands."■ *Photographer* MICHAEL DUNNE

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Two West African urns, set on black columns, stand like sentries beside a collection of salt-glazed teapots with pewter lids. The center tureen has sphinx handles. The Piranesi print is of St. Peter's in Rome.



For one-of-a-kind "wallpaper," Mr. Oakes rubber-stamped the walls using acrylic paint and two custom-made floral stamps. He also repainted a cast-off corner cabinet and an old washstand.







A WOMAN'S POINT OF VIEW

In search of a "no-frills house," Barbara Hughes found property and an architect whose vision matched hers

Home for most flight attendants is any place they set their suitcase," says Barbara Hughes. And for many years that's how she lived. It was only after she returned from doing volunteer work in Nepal with Dr. Thomas Dooley and Mother Teresa that she discovered her priorities had changed. During this six-month hiatus, she developed new ideas about what she wanted most out of life: a place to call home. Back in Seattle her hunt yielded only houses with such amenities as large family rooms and sandboxes. "I couldn't find anything suitable for a single person," Ms. Hughes recalls.

Seeing a house designed by architect Stuart Silk prompted her to ask him to design a "plain, no frills sort of house"—one that would make the most of the view of Lake Washington from the site she had bought. Yet, beyond that, Ms. Hughes admits that she had little idea of what form the house should take. Furthermore, she had little time and money to spend.

The architect's response? "To maintain the best views, we placed the living, dining and kitchen areas on the third level, and to save money we used a simple rectangular plan with no garage." In fact, the 2,000-square-foot house was built for only $100,000—and he still managed to give the basic plan some unusual twists. For example, he set the interior staircase within an atrium at an angle to the rest of the plan, and on the third level, he carved out an open deck to extend the living room outdoors, toward the lake.

"What's amazing about Stuart Silk," says Ms. Hughes, "is that with so little guidance from me, he created a house that suits my personality perfectly. It's very open, has few frills and isn't very practical!" The impracticality of only one closet would be an anomaly in most houses, but that does not pose a problem for Barbara Hughes. You see, she's used to living out of a single suitcase. ▶

SUSAN ZEVON
Photographer TIM STREET-PORTER

To create a graceful access to this tall house with its main rooms on the third level, Stuart Silk designed a wedge-shaped exterior staircase *(opposite)*. A circular driveway *(top left)* brings cars around under the bridge linking the stairs to the second floor *(left, floor plan)*. The exterior stairs lead to the master bed and bath on the second floor, and the interior staircase continues to the third level, which opens onto the deck *(left)*.





Open as a loft, the top floor maximizes light and scenery

The steel staircase railings loosely define the living, dining and study areas. Glass block partition *(right)* conceals the kitchen. Living "room" is furnished with Arflex's "Strips" sofa and "Felix" chair; Casigliani's "Metafora" coffee table by Massimo Vignelli; "G. Derain" rug beneath coffee table by Geometre Variable; Noguchi lamp on Disform's "Circulo" trolley. Dining chairs are Driade's "Costes" by Philippe Starck. All from Current in Seattle.■

FOR MORE DETAILS, SEE PRODUCT INFORMAT



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CLOSE-UPS

NATURAL BEAUTIES FOR CHRISTMAS—A MOSSY TREE, BERIBBONED WREATH, NUT SCULPTURE, LEAFY VALANCE. HERE'S HOW TO MAKE THEM!



WILLIAM P. STEELE



JEFF McNAMARA

A GILT-FREE CHRISTMAS DECOR MIGHT START with this moss and nut topiary from P.C. Rueckwald *(page 58)*. To make one, first select a Styrofoam cone for the tree in scale with a container for the base. Assemble a glue gun, spray lacquer (both available at crafts shops or hardware stores), sheet moss (from florists) and a large selection of nuts. Mr. Rueckwald prefers nuts of uniform size and shape. He stresses that only time and care will allow you to achieve symmetry. We suggest laying out the design on paper first; glue applied to nuts will dry instantly when it's pressed to foam. Next, spray with lacquer, allowing two hours of drying time between several coats. When final coat is dry, glue bits of moss between the nuts. Finally, fill container with Styrofoam and glue-gun bottom of cone to it.

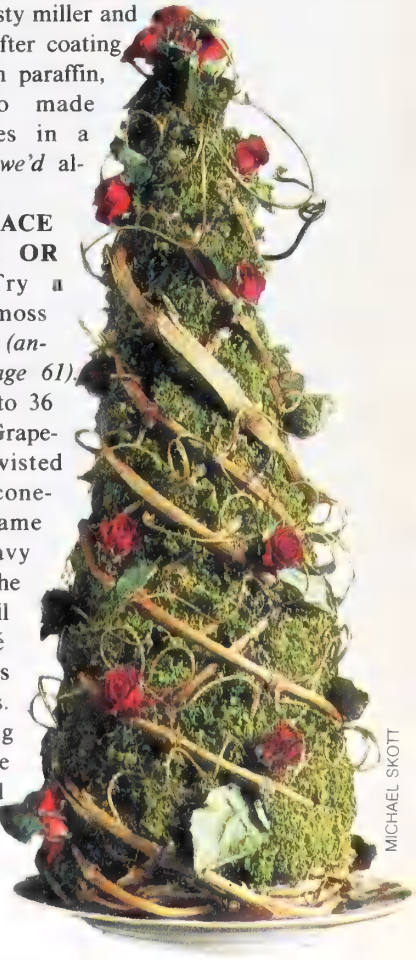


MICHAEL SKOTT

FLOWERS BRING HOLIDAY JOY, as in this wreath by Zezé *(page 58)*. To make, first weave tiny wreath: Choose young, flexible vines and interlace while moist. You can also buy ready-made wreaths. Next, snip and glue in place dried roses and leaves (yours or purchased). Finally, arrange heavy ribbon (grosgrain or velvet) and glue or pin in place. Zezé's secret? Flexible wired ribbons made in France and available by special order through some florists at holiday time.

THE MOST UNUSUAL DECORATION? This window treatment *(page 56)* gets our vote! Ann Ferraro used foam board for the valance, spray-painted the back and glued sheet moss to cover the interior side. She had a supply of dried pressed leaves (to retain color, pick at peak season), which she dipped in liquid paraffin heated in a double boiler. The paraffin dries instantly. Working from the outside edges, she glue-gunned leaves in an overlapping design. Then she added clusters of multiflora rose hips and accents of acorns plus silvery dusty miller and gray lichen. After coating the leaves with paraffin, Mrs. Ferraro made three valances in a morning, but *we'd* allow more time!

NO SPACE FOR A FIR OR SPRUCE? Try a small-scale moss tree like Zezé's *(another is on page 61)*. These are 24 to 36 inches high. Grapevines are twisted around a cone-shaped frame made of heavy wire. Where the wire core is still exposed, Zezé attached pieces of fresh moss. Finishing touches are dried roses and gold ribbon-covered wire *(see wreath, left)*. ■



MICHAEL SKOTT

—PHYLLIS BARTLETT



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By SARAH BELK

SWEET HOLIDAYS



JUST DESSERT

Bake fudgelike "Mignardise" for a last-minute present or to serve with espresso. These easy, not-too-sweet delights are the creation of Jean Goutal, proprietor of Tapis Rouge restaurant in New York. To make, see recipe section.



SUGAR AND SPICE

Check your local specialty food store for Crabtree & Evelyn's tangy ginger cookies. What makes them unique is a breath of lemon; they're wonderfully refreshing! We love them with fruit compotes, ice cream or holiday ambrosia. Plus, you can use them instead of graham crackers to make a crust for pie or cheesecake. A 14.2-ounce tin (about $6) makes a terrific gift for ginger fanciers of all ages.



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A MUSICAL MENU

The best accompaniment for your Noel cuisine? Music critic Lee Lourdeaux recommends *Bachbusters* as a prelude. Don Dorsey adapts Johann Sebastian Bach's music for keyboard, organ and chorus by imitating the original instruments with his synthesizer. To sing in the season: *Christmas with the Canadian Brass,* sparkling arrangements for five horns. One of the most popular releases last year, *Kathleen Battle: A Christmas Celebration* features international classics and a gifted voice. *Nutcracker,* from the movie soundtrack performed by the London Symphony Orchestra and Sir Charles Mackerras, is one to remember. As for the latest releases, enjoy *Gloria! Gloria!* with Benita Valente and The Philadelphia Singers, as well as *The Pied Piper Fantasy* with James Galway's magical flute.

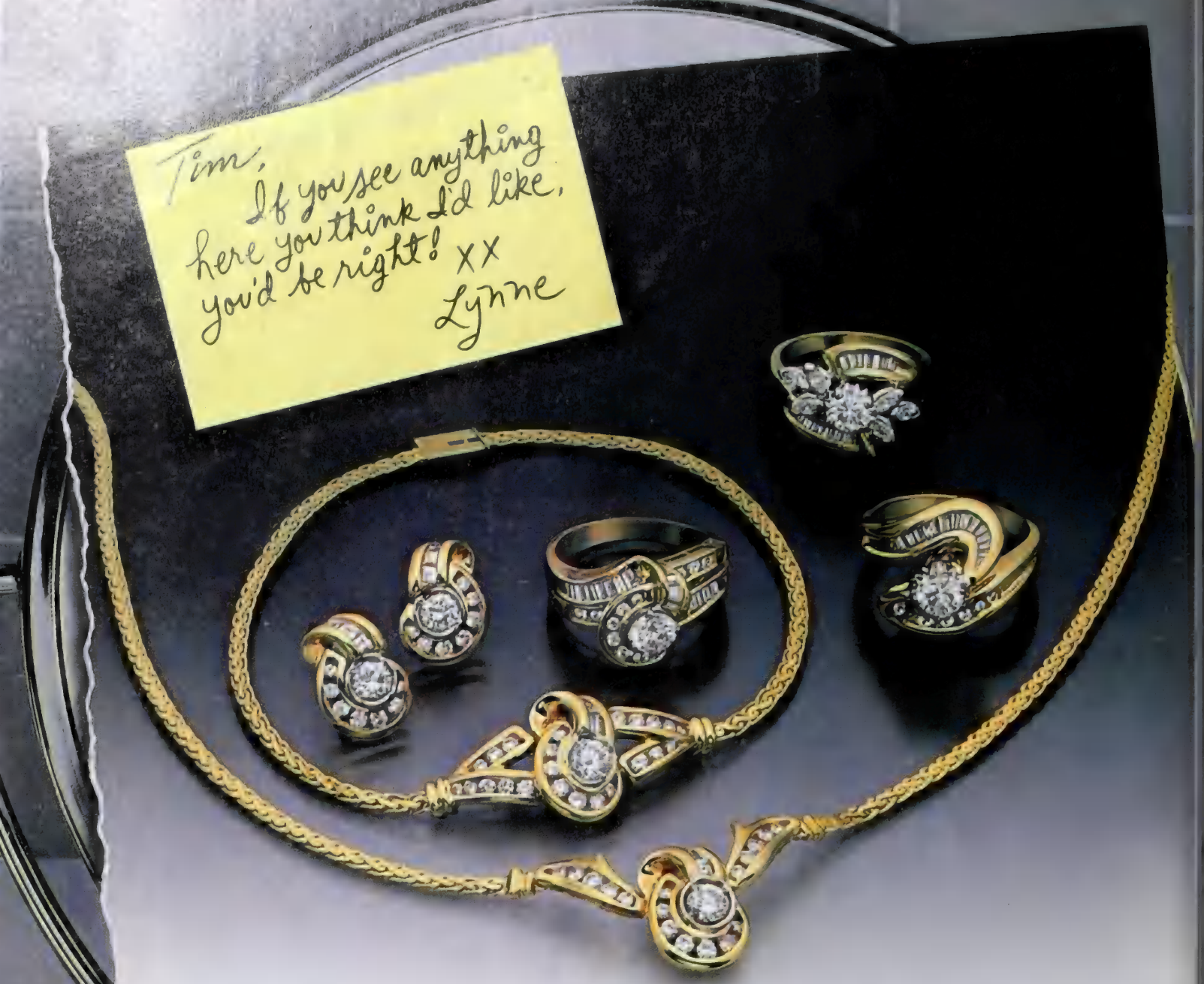


ELIZABETH HATHON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HOUSE SPECIALTY

Fran Bigelow, a Seattle-based confectioner, created this quick caramel-hazelnut sauce for us. We suggest you make 2 pints: one to give and one to keep for drizzling over bread pudding or coffee ice cream. To make: Dissolve 4-3/4 cups sugar and 1/2 teaspoon cream of tartar in 2 cups water in saucepan over low heat. Increase heat; boil until golden brown. Off heat, add 1-1/2 cups warm heavy cream. Stir; return to heat 5 minutes. Cool; stir in 1 cup toasted hazelnuts. Makes 1 pint.■



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FAMILY AFFAIR

A great cook shares her family's favorite holiday menu—
to serve before or after trimming the tree ▶



A sumptuous chocolate cake *(left)* follows rack of lamb, winter squash puree, pecan wild rice, tomato-dill soup, snow peas and rosemary-mint sauce *(opposite, clockwise from left)*. Cookies *(below)* are from Patti Paige's Baked Ideas in New York.

Prepare soup and dessert in advance to make time for family togetherness

Christmas is a cozy, spirited time—a season for reflection and regrouping before the new year begins," says Sheila Lukins, co-owner with Julee Rosso of the New York specialty food shop The Silver Palate. "It's a sentimental time when even the girls [Annabel, 14, and Molly, 12, *previous page*] prefer being home." One of the things that brings the Lukins family closer is a special holiday dinner. "Everyone—including my husband, Richard—gets involved." Mrs. Lukins advises keeping a Christmas menu "festive, but familiar and appealing to all ages."■

RECIPES BEGIN ON PAGE 100

FOR MORE DETAILS, SEE PRODUCT INFORMATION







COOKIE TIME

Variations on a basic dough yield good times—and treats to give or hang on the tree

For many of us, making Christmas cookies is as much a part of the season as singing carols and trimming the tree. What makes the cookies here special is not only their finned and feathered shapes but also the way they taste. Three easy doughs—one flavored with citrus zest, another with pistachio nuts, the third with milk chocolate and walnuts—are a refreshing change from the predictable sugar cookie and gingerbread doughs.

Pastel-colored royal icing is spread with spatulas or blunt knives, then piped out of pastry bags (they're easier to use than paintbrushes) to "draw" fins, scales and feathers. Decorate with colored sprinkles, silver dragées or gum drops. ■

Photographer
JEFF McNAMARA





WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Tree Trimming Wines



Some of the nicer things about the holidays are all those chores that really don't seem like chores—untangling strings of lights for the Christmas tree, wrapping presents, writing holiday cards to faraway friends, baking cookies from old family recipes. To us these annual rituals are worth celebrating with a glass of something special to sip. But not any old wine will do: We choose those that don't call for food but are simply delicious on their own—perfect for serving when good friends stop by to visit.

This holiday season we'll be sipping a vibrant, fruity-sweet but refreshingly tart late-harvest Riesling, 1984 Ch. Ste. Michelle Hahn Hill Vineyard ($14), and the fragrant floral-scented, spicy-sweet 1985 Grand Cru Late Harvest Gewürztraminer ($13 a half-bottle). Even more striking is the peach-and-flower-scented, unctuously sweet 1985 Joseph Phelps Special Select Late Harvest Johannisberg Riesling (about $27.50 a half-bottle). We'll keep a decanter of port on the sideboard too, filled with 1981 Taylor Fladgate Late-Bottled Vintage ($10) or 1975 Fonseca Vintage Port ($35), and treat ourselves and friends to a glass of this rich and fruity wine on cold winter evenings.

We'll also be opening bottles of other exotic sweet wines that can be served not just with dessert, but as dessert in themselves, their lusciousness enhanced by a sharp and salty wedge of Roquefort or the milder Gorgonzola dolce. Our top choices are 1983 Ch. Doisy-Vedrines, a superb Sauternes with hints of lemon and toffee (about $15), and 1985 Paul Jaboulet Muscat de Beaumes de Venise (about $18).

THINKING BIG: MAGNUM BOTTLES

Opening a single oversize bottle of fine wine at a dinner party always makes a terrific impression. It seems to make the occasion both grander and more festive than serving two or more bottles of the same wine. That's just one reason why we like to serve magnum-size bottles at holiday parties. But there are other reasons to stock up on these big bottles. Magnum-size bottles hold twice the amount of wine (1.5 liters) that a standard 750 ml) bottle does. That's the ideal size for dinners with six or more guests. Magnums are also sought-after by collectors and wine lovers because wine generally ages better in larger bottles.

Fine wines can be found in even bigger containers—or formats, as they are called—such as double magnums (equal to four bottles), imperials (equal to eight bottles) and Salmanazars (equal to 12 bottles!). But bottles larger than magnums are somewhat difficult to handle and pour, and there aren't many occasions that call for largesse on such a grand scale.

Here are some of our favorites among current magnum bottlings for holiday entertaining—or for last-minute holiday gift-giving: Domaine Chandon Reserve, an outstanding California sparkling wine ($35); Pol Roger Brut, a classic, crisp Champagne ($40); for very special occasions, 1982 Perrier-Jouët Fleur de Champagne—elegant, frothy and contained in a beautiful hand-painted bottle ($120); 1983 Ch. d'Angludet, a delicious, fragrant Bordeaux ($28); and 1982 Robert Mondavi Cabernet Sauvignon Reserve, a distinguished California red ($50).■



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MICROWAVE COOKING NOW

By MARCIA CONE & THELMA SNYDER

After we've spent an exhilarating day skiing or skating, our appetites naturally cry out for steamy libations and comforting, filling fare. But après-ski food is soothing and welcome after any strenuous day—whether on the slopes or behind a desk. Because they require a minimum amount of time and concentration and never fail to garner rave reviews, the recipes here are some of our favorites for easy suppers and snacks. Try each dish alone as a warming winter treat, or create a menu by combining the soup, fonduta and ice cream with walnut sauce.

APPLE-WINE SOUP

- 1 pound tart apples, peeled and cut into thin slices
- 2 tablespoons grated lemon zest
- 1 3-inch cinnamon stick
- 3 whole cloves
- 1 tablespoon cornstarch
- 1 cup dry white wine
- 1/4 cup sugar
- 1 tablespoon lemon juice
- 1 tablespoon Calvados or applejack
- Whipped cream
- Ground cinnamon, to garnish

☐ In a 2-quart microproof casserole, combine apples, 1/2 cup water, lemon zest, cinnamon stick and cloves. Cover tightly with lid or vented plastic wrap and microcook on high 6 to 8 minutes, or until apples are tender, stirring once. Remove cloves and cinnamon stick.

☐ In a small dish, dissolve cornstarch in 1 tablespoon cold water; stir into apple mixture. Add wine, sugar, lemon juice and Calvados. Cover again and microcook 5 to 7 minutes or until boiling, stirring once or twice. Let stand, covered, 5 minutes before serving. Top with whipped cream and cinnamon. Serves 4.

RACLETTE WITH APPLES AND PEARS

- 8 ounces Raclette, Gruyere or Monterey Jack cheese cut into 1/4-inch slices
- 2 large tart apples, sliced
- 2 large pears, sliced
- 1 loaf crusty French bread, cut into 1-1/2-inch chunks

☐ Divide the cheese slices among four 4- to 6-inch round microproof ramekins or custard cups. Microcook on medium 4 to 8 minutes or until color becomes light and the cheese is soft but not runny, rearranging the dishes after 3 minutes.

☐ To serve, spread cheese on apple and pear slices and bread. Serves 4.

FONDUTA

(Italian cheese fondue with truffles)

- 1 teaspoon cornstarch
- 1 cup light cream or half-and-half
- 1 pound Italian Fontina cheese, diced
- 3 egg yolks, beaten
- 1/4 teaspoon freshly ground pepper
- 1 to 2 small white truffles, fresh or canned, sliced paper thin (optional)
- Italian bread cut into 1-inch cubes

☐ Place cornstarch in a 1-1/2-quart microproof serving dish. Stir in 1/2 cup cream until cornstarch is dissolved; add cheese. Microcook on medium 4 to 7 minutes or until cheese is almost melted but not completely smooth, stirring twice during cooking time.

☐ In a separate bowl, beat egg yolks and pepper. Beat in remaining cream. Stir egg-cream mixture into melted cheese. Microcook on medium 2 to 3 minutes or until mixture is creamy, stirring twice during cooking time. Sprinkle with truffles.

☐ Serve in the cooking dish or divide among individual ramekins surrounded with bread. Spear bread with long forks and dip into cheese. Serves 6 to 8.

MELTED BRIE WITH HAZELNUTS

- 8 ounce wedge of Brie cheese, cut in half horizontally
- 2 tablespoons butter
- 1/4 cup finely chopped hazelnuts
- 2 pears, thinly sliced; or 2 apples, thinly sliced

☐ Place each Brie half "skin" side down and side by side on a 10-inch microproof serving plate. Cut into 1-inch squares.

☐ Place butter in a 1-cup glass measure. Microcook on high 45 seconds or until melted. Pour evenly over Brie. Sprinkle with nuts. Microcook on medium 3 to 5 minutes. Cheese should be soft enough to dip into with fruit slices.

☐ Surround cheese with sliced fruit and serve. Serves 6 to 8.

BRANDY-WALNUT SAUCE FOR ICE CREAM

- 2/3 cup brown sugar
- 1/4 cup butter
- 1/4 cup half-and-half
- 2 tablespoons light corn syrup
- 2 tablespoons brandy
- 1 cup coarsely chopped walnuts (black walnuts, when available, are wonderful)

☐ In a 4-cup glass measure, combine sugar, butter, half-and-half and corn syrup. Microcook on high 2 minutes; stir. Microcook on high 1 to 3 minutes more, or until boiling. Stir in brandy and nuts. Microcook on high 1 minute. Spoon over vanilla ice cream. Makes about 1-1/2 cups.■



QUICK COOK

This hearty menu features celery root, a gnarly softball-size vegetable available in many supermarket produce sections. The recipe here is for a simpler, more humble version of the suave puree served by chef Philippe Rostang at New York's Le Régence in the Hotel Plaza Athénée. Prepare the dessert (a quick fix for chocolate lovers), then proceed with celery root, mushrooms and steaks. Menu serves four.

—SARAH BELK



PAN-BROILED STEAKS WITH RED WINE AND SAGE

Olive oil
4 3/4-inch-thick strip steaks or boneless rib eye steaks, trimmed of fat
2 tablespoons minced shallots or onion
6 tablespoons dry red wine
6 tablespoons beef broth
2 tablespoons chopped fresh sage
Salt, freshly ground pepper to taste

☐ Lightly brush 2 large skillets with enough oil to barely cover. Place over medium-high heat until a drop of water skips when dropped in skillet. Add steaks (2 to each skillet) and cook about 2 minutes on each side or to desired degree of doneness.

☐ Pour off excess fat. Add 1 tablespoon shallots to each skillet and sauté 1 minute over medium heat. Add half the wine and half the broth to each skillet; simmer, scraping up brown bits stuck to bottom of skillet.

☐ Concentrate the liquid over high heat, then divide into 4 skillet. Add any accumulated juices from the steaks. Bring to a boil until reduced to about 1/2 cup. Off heat, add any juices that may have collected from the steaks. To serve, spoon sauce over steaks.

PUREE OF CELERY ROOT

3/4 pound celery root (celeriac), peeled and cut into 2-inch chunks
1/2 pound boiling potatoes, peeled and cut into 2-inch chunks
1 cup milk
Salt, freshly ground pepper to taste

☐ Place celery root and potatoes in medium saucepan. Add the milk and enough water to cover vegetables.

☐ Bring to a simmer, cover and simmer 20 minutes or until tender. Drain, reserving liquid.

☐ In a food processor puree vegetables with 1/4 cup of the cooking liquid. Season with salt and pepper to taste. Reheat before serving.

WILD MUSHROOMS WITH THYME

2 tablespoons olive oil
1 pound small shiitake or other wild mushrooms, trimmed and quartered
2 cloves garlic, minced
1 teaspoon fresh thyme
Salt, freshly ground pepper to taste

☐ In a skillet heat olive oil over medium-low heat. Add mushrooms, garlic and thyme and cook, covered, 5 minutes or until tender. Season to taste with salt and pepper.

CHOCOLATE-HAZELNUT POTS DE CREME

1 cup heavy cream
6 ounces good-quality semisweet chocolate, finely chopped (or substitute chocolate chips)
1 egg
1 egg yolk
1 teaspoon hazelnut liqueur (optional)
1/2 cup toasted, skinned hazelnuts, coarsely chopped

☐ In small saucepan scald 6 tablespoons of the cream; keep hot.

☐ In a food processor, process chocolate, egg and egg yolk 1 minute. With machine running, pour hot cream down feed tube. Process 1 minute or until smooth.

☐ Scrape into 4 pots de crème cups or espresso cups. Cover and chill at least 30 minutes.

☐ In bowl whip remaining cream until stiff; fold in liqueur. Place a dollop of cream on each serving and sprinkle with nuts.■



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ENTERTAINING PLUS

Continued from page 87

CHOCOLATE MIGNARDISE

- 2 pounds plus 4 ounces bittersweet chocolate, cut into small pieces
- 16 egg yolks
- 3-1/2 cups heavy cream
- 1/2 teaspoon salt
- 2 teaspoons cinnamon, optional

☐ In the top of a large double boiler over simmering water, melt chocolate, stirring constantly.
☐ In large bowl, beat egg yolks, cream, salt and cinnamon until well combined. Add melted chocolate whisking constantly.
☐ Pour mixture into a foil-lined 18-by-11-inch jelly roll pan. Smooth with spatula. Bake in a preheated 300° oven 25 to 30 minutes, or until tiny cracks appear on surface and center seems set. Cool completely.
☐ Trim edges. Using a knife dipped in hot water, cut into 1-inch squares, diamonds or triangles. Makes about 160 one-inch squares.
(*Note:* Mignardise can be stored in an airtight container in cool, dry place at least 2 weeks.)■

FAMILY AFFAIR

Continued from page 91

TOMATO SOUP WITH DILL

- 8 tablespoons unsalted butter
- 3 cups sliced yellow onions
- 4 cloves garlic, peeled and minced
- 2 quarts chicken broth, preferably homemade
- 2 35-ounce cans Italian plum tomatoes, drained
- 1 teaspoon curry powder
- Salt, freshly ground pepper, to taste
- Pinch sugar
- 1 large bunch fresh dill, finely chopped (reserve small sprigs for garnish)
- 3 fresh Italian plum tomatoes, cored, seeded and cut into 1/4-inch dice
- Crème fraiche, to garnish

☐ In large stockpot melt butter over low heat. Add onions and garlic; cook covered over low heat 20 minutes, stirring occasionally.
☐ Add chicken broth, drained tomatoes, curry powder, salt, pepper, sugar and half the chopped dill. Stir well; bring to boil. Reduce heat and simmer, covered, over low heat 45 minutes. Remove from heat; cool slightly.
☐ In small batches, puree soup in blender or food processor.
☐ Return soup to pot. Add remaining chopped dill, simmer 5 minutes and add diced fresh tomatoes. Garnish with a dollop of crème fraiche and a sprig of fresh dill. Serves 6 to 8.

RACK OF LAMB WITH ROSEMARY-MINT SAUCE

- 3 trimmed racks of lamb
- 3 tablespoons olive oil
- Salt, freshly ground pepper to taste
- 3/4 cup finely chopped Italian parsley
- 3/4 cup fresh bread crumbs
- 4 cloves garlic, peeled and minced
- [illegible] lemon zest
- [illegible] tablespoons unsalted butter, melted
- [illegible] fresh rosemary to garnish

[illegible] with oil and sprinkle all sides with salt and pepper.
☐ Place lamb, meaty side down, in a shallow roasting pan. Sear 10 minutes in upper third of preheated 500° oven.
☐ In small bowl, combine parsley, bread crumbs, garlic and lemon zest.
☐ Lower heat to 400°. Cook lamb 10 minutes more and remove from oven. With meaty side up, pat racks with parsley mixture, drizzle with melted butter and return to oven to cook another 5 minutes or to desired degree of doneness.
☐ Carve the racks into chops by slicing between bones. Arrange chops on a serving platter and garnish with rosemary sprigs. Serve with mint sauce. Serves 6 to 8.

ROSEMARY-MINT SAUCE

- 3 tablespoons confectioners' sugar
- 1 cup red wine vinegar
- 2/3 cup chopped fresh mint leaves
- 1/4 cup chopped fresh rosemary leaves
- 1/4 teaspoon coarsely ground black pepper

☐ In a small saucepan heat 6 tablespoons water. Add sugar and stir until dissolved. Remove from heat. Add vinegar; cool.
☐ Fifteen minutes before serving, add mint, rosemary and pepper. Stir well. Serve sauce separately.

WINTER SQUASH PUREE

- 1 2 to 2-1/4-pound butternut squash, halved lengthwise, seeded
- 1 1 to 1-1/4-pound acorn squash, halved lengthwise, seeded
- 2 carrots, peeled and diced
- 8 tablespoons unsalted butter
- 2 medium-size leeks, well cleaned with 1-inch greens left on, coarsely chopped
- 1 small yellow onion, peeled and coarsely chopped
- 1/4 cup heavy cream
- Salt, freshly ground pepper to taste
- Freshly ground nutmeg

☐ Place butternut and acorn squash, sliced side down, on cookie sheet lined with foil and cover with another piece of foil. Bake in preheated 350° oven 45 minutes to 1 hour until very tender. Cool slightly.
☐ Place carrots in saucepan and cover with cold water. Bring to a boil and cook until tender. Drain and set aside.
☐ In a medium skillet melt butter. Add leeks and onions and cook over medium-low heat 15 to 20 minutes until wilted.
☐ Scoop out tender pulp from squashes into large bowl. Add carrots, leeks, onions, cream, salt and pepper.
☐ In small batches, place vegetable mixture in food processor and puree until smooth.
☐ Just before serving, reheat puree in saucepan over low heat, or in covered ovenproof casserole in preheated 350° oven, 15 minutes. Sprinkle with nutmeg before serving. Serves 6 to 8.

PECAN WILD RICE

- 1 cup wild rice, well washed
- 5 cups chicken broth
- 1 cup brown rice
- 1 cup pecan halves
- 1 cup dried currants
- 4 scallions, thinly sliced
- 1/2 cup chopped Italian parsley
- Grated zest of 1 orange
- 1/4 cup olive oil
- 2 tablespoons freshly squeezed orange juice
- Salt, freshly ground pepper, to taste

☐ In heavy saucepan bring wild rice and 2-1/3 cups chicken broth to rapid boil. Reduce heat to medium, cover and simmer 45 minutes or until just tender, adding more water if liquid evaporates too quickly. Drain rice and set aside in large bowl.
☐ In another heavy saucepan bring remaining 2-2/3 cups broth to boil. Add brown rice; return to boil. Reduce heat and simmer 45 to 50 minutes or until liquid is absorbed and rice is just tender. Add to wild rice.
☐ Add remaining ingredients to the rices and toss quickly. Do not overtoss or rice will become sticky. Let stand 2 hours to marry flavors. Serve at room temperature. Serves 6 to 8.

RICH CHOCOLATE CAKE WITH CHOCOLATE SATIN ICING

Chocolate cake:

- 2 ounces unsweetened chocolate, broken up
- 4 ounces semisweet chocolate, broken up
- 9 tablespoons unsalted butter, room temperature
- 12 tablespoons sugar
- 3 tablespoons all-purpose unbleached flour
- 5 medium eggs, separated
- Pinch salt
- Satin icing *(recipe follows)*
- Whipped cream (optional)
- 1/2 pint fresh raspberries, to garnish (optional)

☐ Place both chocolates in top of a double boiler over simmering water. Stir until melted. Remove from heat and scrape into medium bowl. Cool 3 minutes.
☐ Gradually add the butter to chocolates, stirring well. Add 9 tablespoons sugar, flour and the egg yolks 1 at a time, stirring after each addition.
☐ Place egg whites in the bowl of an electric mixer. Add salt and beat until egg whites start to hold their shape. Add 3 remaining tablespoons sugar and beat until egg whites are firm but not stiff or dry.
☐ With a rubber spatula, gently fold egg whites into chocolate mixture, 1 cup at a time.
☐ Scrape batter into buttered 9-inch springform pan lined with a circle of buttered waxed paper dusted with flour. Smooth top with rubber spatula. Bake in preheated 350° oven 35 minutes. Cool 15 minutes.
☐ Gently remove sides of springform pan. Cover top with wire cake rack and invert cake. Gently remove bottom and peel off waxed paper. Place a second wire cake rack on bottom of cake and invert once again so top is up. Cool completely.
☐ Pour warm icing over top of cake. Spread with long, flexible metal spatula, making sure sides are also iced. Let rest 2 hours to set.
☐ Carefully remove cake to a serving platter. Garnish with narcissus or ivy and serve with cinnamon ice cream *(see recipe, below)* or whipped cream and fresh raspberries. Serves 8.

SATIN ICING

- 4 tablespoons unsalted butter
- 2 ounces semisweet chocolate
- 2 ounces bitter chocolate
- 3 tablespoons heavy cream
- 2/3 cup sifted confectioners' sugar
- 1 teaspoon pure vanilla extract

☐ In top of double boiler over simmering water, melt butter and chocolates, whisking constantly.
☐ Remove from heat and whisk in heavy cream.
☐ Add sugar and vanilla and whisk until completely smooth.

CINNAMON ICE CREAM

(not pictured)

- 3 cups heavy cream
- 1 cup milk
- 3/4 cup sugar

(Continued on page 102)

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FAMILY AFFAIR

Continued from page 100

- **1 whole vanilla bean, split in half lengthwise**
- **2 teaspoons ground cinnamon**
- **4 egg yolks**
- **6 3-inch cinnamon sticks, to garnish**

☐ In heavy saucepan over medium-low heat, heat cream, milk, sugar, vanilla bean and ground cinnamon until mixture is hot and sugar dissolves.

☐ Carefully remove vanilla bean and scrape seeds from the bean back into cream mixture.

☐ In bowl whisk egg yolks and slowly add 1 cup of cream mixture, whisking constantly until smooth. Slowly pour egg mixture back into cream mixture, whisking constantly.

☐ Place saucepan again over medium heat and cook, stirring constantly, 10 to 15 minutes or until mixture thickens. Do not boil. Pour through a fine strainer into a bowl. Chill.

☐ Pour mixture into bowl of an ice cream maker and freeze according to manufacturer's directions.

☐ Spoon ice cream in each of 6 glass bowls or compotes and garnish with cinnamon sticks. Makes 1 quart. Serves 6.■

COOKIE TIME

Continued from page 93

LEMON COOKIES

Cookies:

- **16 tablespoons butter, room temperature**
- **1/2 cup light brown sugar**
- **1/2 cup granulated sugar**
- **1 egg**
- **1 teaspoon lemon extract**
- **1 tablespoon grated lemon zest**
- **2-3/4 cup flour (or more if necessary)**
- **1/2 teaspoon baking soda, sifted**

Royal icing:

- **3 cups (or more) confectioners' sugar**
- **2 egg whites**

☐ Make cookies: In a bowl cream butter and sugar until light and fluffy. Add egg and beat well. Beat in extract and zest. Add flour and baking soda and mix until just-combined; do not overmix. Dough should not be sticky; add an additional tablespoon or 2 of flour if needed.

☐ Pat dough into 2 flat cakes. Wrap separately in plastic and chill 2 hours. Working with one portion at a time, roll out dough 1/4-inch thick on lightly floured surface. Cut out with cookie cutters dipped in flour and place 1 inch apart on buttered baking sheets.

☐ Bake in preheated 350° oven until edges turn pale golden-brown, about 10 minutes. Cool on racks, then store in airtight containers until ready to ice and decorate. Makes 38 to 42 two-and-a-half-inch cookies.

☐ Make icing: In a bowl beat sugar with egg whites. For spreading on cookies, icing should be of creamy consistency; add more sugar if needed. For piping, add enough additional sugar to make a consistency thick enough to pipe.

PISTACHIO COOKIES

☐ Follow recipe for lemon cookies but substitute 1/2 teaspoon almond extract for lemon extract and substitute lime zest for lemon zest. Fold 1 cup finely chopped, skinned pistachio

nuts into dough after adding flour. Roll and bake as directed.

CHOCOLATE ALMOND COOKIES

☐ Follow recipe for lemon cookies, but substitute 1/2 teaspoon almond extract for the lemon extract and omit lemon zest. After mixing in flour, fold in 2/3 cup chopped, toasted almonds and 1 finely chopped 8-ounce milk chocolate and almond candy bar. (*Note:* Chill candy bar if too soft to chop.) Roll and bake as directed.■

WINTER WHITE

Continued from page 51

RICHARD SAX'S ICED SPICE STARS

Cookies:

2-1/2 cups all-purpose flour
1 teaspoon baking soda, sifted
1 teaspoon cinnamon
1 teaspoon ground ginger
1/4 teaspoon ground cloves
1/2 teaspoon freshly ground black pepper
8 tablespoons unsalted butter, cut in pieces
1/2 cup dark brown sugar
1/2 cup molasses
2 teaspoons cider vinegar
1 egg yolk

Nutmeg icing:

1 cup confectioners' sugar, sifted
1-1/2 tablespoons milk
1 tablespoon brandy (or 1 additional tablespoon milk)
1/4 teaspoon freshly grated nutmeg

☐ In large bowl, sift together flour, baking soda, cinnamon, ginger, cloves and pepper. Set aside.

☐ In heavy saucepan, melt butter with brown sugar, molasses, and vinegar, stirring until sugar dissolves. Stir into flour mixture; add egg yolk and stir until well blended. (Dough will be very sticky.) Cool dough to room temperature; wrap and chill overnight.

☐ Divide dough in half. Roll out one portion (keeping other half refrigerated) on lightly floured surface to 1/8-inch thickness. Cut out cookies with floured cookie cutters.

☐ With spatula, transfer cookies to buttered baking sheet. Repeat with remaining dough. If cookies become too soft, chill briefly on baking sheet while rolling second portion.

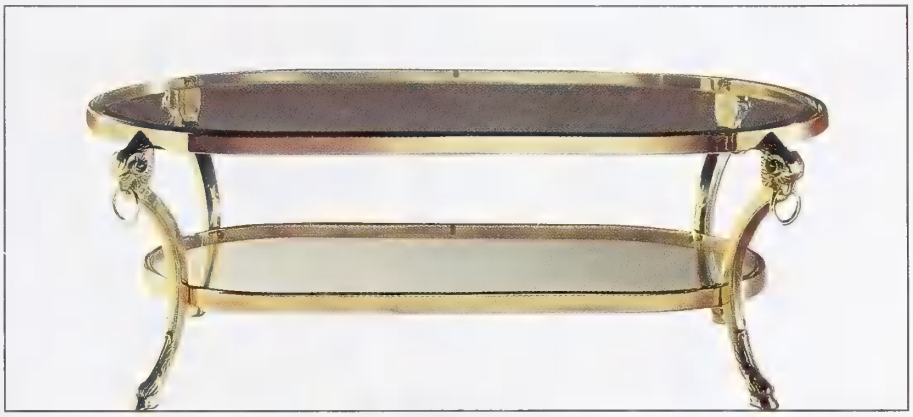
☐ Bake cookies in preheated 350° oven until set and dry to the touch, about 7 to 8 minutes. (Edges will be slightly darker.) Do not overbake. With small skewer or straw, cut a small hole in the top of each cookie as soon as they are removed from oven. Cool on wire rack.

☐ Make nutmeg icing: In small bowl, combine all ingredients and stir until smooth. When cookies have cooled, brush with icing and set aside until set. Thread with ribbon to hang on tree. Makes about 4 dozen 3-inch cookies.■

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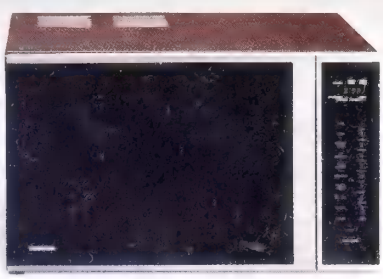
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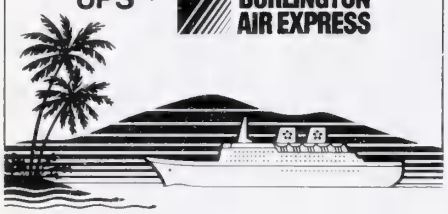
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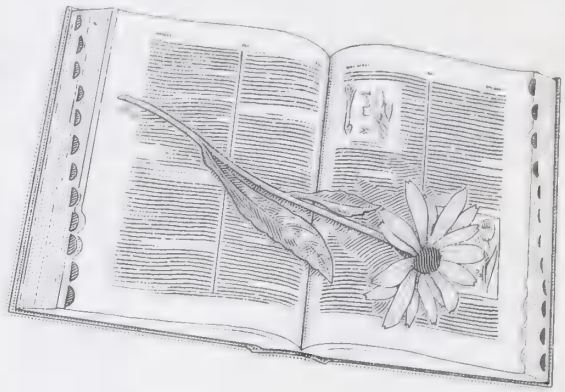
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GARDEN GUIDE

DECEMBER

Learning the Latin names will help you buy plants wisely—and get what you want



By KEN DRUSE

I've been noticing something different about the conversations at parties recently. People are talking about gardening, and everyone seems to be speaking a foreign language. "I've had so much success with my *Delphinium elatum* 'Pacific Hybrids' this year," I overheard one woman say. Across the table, a doctor friend of mine chirped, "*Aconitum napellus* filled in very nicely and made my planting complete."

People are talking about plants, and they're talking *Latin*. You'd be surprised how many Latin plant names are already in common usage: ageratum, ajuga, aloe, anemone, aster, begonia, chrysanthemum, ficus, fuchsia, gardenia, hydrangea, iris, pachysandra, philodendron, phlox, rhododendron, wisteria and zinnia.

But why is it important to know more Latin names of plants? There are many reasons. If I write about a certain species or variety, you might have trouble finding it in catalogs or at the garden center by a common name alone. Many plants have familiar names that are regional. "Spider plant" may be "airplane plant" or "mother-of-thousands" depending on where you live. *Chlorophytum comosum* is the generic name for this plant in Oshkosh, Strasbourg and Beijing. If you want to purchase the striped-leaved form as a house gift when visiting your Norwegian relatives, ask their florist for *Chlorophytum comosum* 'Vittatum'—he'll know what you mean.

Another problem with common names is that some plants have the same nickname. "Loosestrife" could refer to *Lythrum* or *Lysimachia*. A properly labeled plant also tells you something about the shop or nursery where you buy it. The inclusion of scientific names affirms that the purveyor cares about accuracy.

The best reason I know for learning the real name of a plant is that it's one of the secrets of good gardening. You must treat your plants as individuals. Knowing their names helps you *know your plants.*

The first word of a Latin name tells you the genus of which the plant is a member. The second name isolates the species, and the third name, if there is one, tells you which cultivated variety you have. For example, *Rudbeckia fulgida* 'Goldsturm' is a variety of black-eyed Susan. The second name of a species is usually descriptive. *Echinacea purpurea* is the purple coneflower; *purpurea* means purple. Below is a glossary of some of the most frequently used adjectival species names.■

Latin-name Glossary

alba: white
aurea: gold-colored
caerulea: sky-blue
coccinea: bright scarlet
cordata: heart-shaped
cristata: crested
edulis: edible
elegans: very pretty
flava: yellow
fulva: tawny
gracilis: graceful
grandiflorus: large flowers
grandifolius: large leaves
japonica: Japanese origin
lutea: pale yellow
macrophylla: large leaves
major: largest of genus
microphylla: tiny leaves
minor: smallest of genus
mollis: soft and hairy
nana: dwarf
odorata: fragrant
pendula: drooping
repens: creeping
rubra: red
scandens: climbing
sempervirens: evergreen
stellata: star-shaped
spicata: flowers on spikes
tomentosa: downy
variegata: variegated
viridis: bluish-green
zebrina: striped

HARRY HALL

A Celebration Of Books

That Christmas comes at the onset of the long, cold months makes a book a perfect gift. These are sure to warm a winter's day.

Given the definitiveness of crafts books recently published, aficionados are in for hours of pleasure. Take, for example, *Hearts and Hands: The Influence of Women & Quilts on American Society* by Pat Ferrero, Elaine Hedges and Julie Silber (The Quilt Digest Press, $19.95). A thorough social history of quilt-making, with vintage photographs and extensive commentary, the book paints a revealing portrait of early-American life. For collectors, the oversize *America's Glorious Quilts*, edited by Dennis Duke and Deborah Harding (Macmillan, $75), is the quintessential guide. Essays by 10 experts cover almost every topic imaginable, from quilt folklore to the quilts of Hawaii. Open *By Southern Hands* by Jan Arnow (Oxmoor House, $35) and meet a bevy of Southern craftspeople and their loving creations. Instructions teach you how to continue their traditions of toy-making, basketmaking, metalwork and pottery.

Gardeners are always looking for new sources of inspiration, especially during the cold months. Here are a few books to help them grow wiser when nothing else seems to be growing. Christopher Lloyd recounts *The Year at Great Dixter* (Viking, $24.95), taking his readers through every triumph and tragedy encountered in four seasons at one of England's most famous country house gardens. He has lived and gardened here for most of his life and writes of his gardens as loving friends.

For a broader view of the English gardening art, *The Country House Garden: A Grand Tour* by Gervase Jackson-Stops and James Pipkin (Little, Brown, $35) journeys through some of the best with lush photos of green slopes, topiary, statues and flower borders. In *The Naturalist's Garden* (Salem House, $24.95) John Feltwell shows how to bring animals, insects and birds into planting schemes. He also recounts the history of naturalist horticulture from antiquity to the present, including famous plant collectors and their experiments. For more practical advice, *The Book of Classic Old Roses* by Trevor Griffiths (Viking, $22.95) is a catalog of beautifully photographed favorites to help you plan for spring plantings. Another delightful way to organize is with *The Old-Fashioned Garden* by Nancy Lynch and Gill Tomblin (Rizzoli, $16.95). Plants and diagrams spring off the page in four helpful pop-up drawings.

No one should miss *Many Masks: A Life of Frank Lloyd Wright* (Putnam, $22.95), especially since this new illustrated biography is the work of *The New Yorker* writer and critic Brendan Gill. Design buffs will also love *Tropical Splendor* by Hap Hatton (Knopf, $35). Subtitled *An Architectural History of Florida*, it details the climate-influenced waves of innovative design that state has seen, from Villa Vizcaya to Art Deco to today's visionary Arquitectonica. *Dream Houses* by Mary Gilliatt (Little, Brown, $35) features a variety of fantasies come true: some of the most inventive interiors to be found within two covers or four walls. The houses are in locations as diverse as Barcelona, the Dominican Republic, Australia and Texas.

Those who dream of distant places from their armchairs may want to take Herodotus or Jack Kerouac along for the ride. Editor Paul Fussell has collected book excerpts and essays on far-flung adventures by some of the world's great thinkers, writers and just plain livers into *The Norton Book of Travel*

(Continued on page 106)



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CELEBRATION OF BOOKS

Continued from page 105

(Norton, $19.95). Two new historical travelogues, *The England of William Shakespeare* by Michael Justin Davis (Dutton, $24.95) and *Mary Stuart's Scotland* by David and Judy Steel (Harmony Books, $19.95), offer more detailed perspectives. These books retrace the steps of their respective subjects in pictures, documents and thorough texts.

To get in the Christmas spirit, pick up artist Roxie Munro's *Christmastime in New York City* (Dodd, Mead, $13.95) and bring home in paintings the Macy's Thanksgiving Day Parade, skating in Rockefeller Plaza and other holiday traditions in the most Christmas-lit city of all. For gift ideas that are a bit more extravagant, see *The Art of Giving* by Stuart E. Jacobson (Abrams, $40), a pictorial encounter with well-known people and the favorite gifts they have either given or received.■ —SUSAN BERNFIELD

ARCHITECTURE

Continued from page 34

They deal with solutions to problems. They never say, "This house is postmodern" or "This house is Georgian." They say, "There is the front door and notice the proportion when you open the door; it swings to the right; the quality of the light is such" Style is something that people who are not architects have to use in order to describe what we're doing. Saying "It was a modern house" doesn't say much. Each of us, every architect, is a modern architect. Thomas Jefferson was a modern architect. So was Michelangelo, who terrified his contemporaries with what he was doing. We can design for today only by using the best of our technology, interpreting our society and culture and trying to contribute.

As Louis Kahn said, the architect has to go out to that building site with a broom and just start sweeping. He sweeps away all of the preconceived ideas, and he sweeps away all of the things he's seen in magazines and in books. Then he sweeps away all of the trendiness, and he gets it down so that the building will come up the way it should. There's never a question when you look at a work of art. Leonard Bernstein defined a work of art—I think everybody's tried defining it—as something that is at once fresh and inevitable. A house should look like a house and not a pickle factory.■

DECORATING & DESIGN

Continued from page 13

shape of a Christmas tree, cut out with a very large cookie cutter. Each "tree" has a layer of salmon on it. The "ornaments" are capers and thinly sliced swags of onion. These take a lot of doing, but after all Christmas comes only once a year! We also make miniature bread wreaths for every guest. We tie each wreath with a little ribbon and press into the wreath raspberries, picked from the garden last September and frozen. It's nice to use anything from your own garden. We also have brandied pears and wild rice—they're so traditionally American.

We always try to give presents that are personal—things we make or that come from our garden. We've given bread, brandied pears and potpourri that Virginia made. We've made baskets in which we put things that we have made. One year Virginia preserved peppers with onions in little jars. The lids were covered in gingham. My wife is also known for the vinegar she makes. We save all the white-wine bottles over the year, and she pours the vinegar into them. She has her own octagonal label on which she notes either basil or chive and garlic vinegar. And the whole top of the bottle is dipped into a red sealing wax. It's nice to be in the kitchens of friends and see the gifts they received years ago. They were so pleased they never opened the bottles, but kept them as objects to look at.

When it's time to wrap presents, why shroud them in all that expensive shiny paper? We have resorted to all kinds of fanciful things—foreign newspapers, brown butcher paper. Twine can be beautiful, especially if you tuck under the bow a sprig of pine from the Christmas tree. If you use just plain white wrapping paper, it's delightful to draw the ribbon or bow onto the paper with a magic marker. We sometimes use those very-bright-blue or bright-red labels for foreign mail as gift cards. It's a matter of trying to avoid that last-minute desperate squeeze when you have to buy everything commercially made.

I'd encourage people to step away from their charge-account mentality and think of earlier times when we had simple Christmases and when things were handmade. I know that the laziest of us can in front of the TV and push cloves into orange! I would rather receive a pomar than a purchased gift. It's time we re nize that what is better bought is n fact, always better.■

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sang in the fields and
rituals are sermons in
Music from The Invisi-

bout music for The New
e.



PERSONAL VIEW

Continued from page 30

team of the ranch: one photographed in daylight and one at night. It was our 'forever house,' with walls of local limestone, and white clapboard, and shady verandas and live oaks.

"Of course I chose a picture of the White House. The photograph shows me in front of the fence and fountain, pushing our first grandchild's baby carriage.

"Naturally I put in the Brick House—that's what everyone called it—where I was born and raised and spent the first twenty-one, almost twenty-two, years of my life. I left to be married in November 1934. About nine years ago I went back for my fiftieth high-school reunion at Marshall High. We were supposed to go to a night event all dressed up—flossy—so I wore a white Mexican dress I could still get into and stood close to the front gate for a photograph. It's a handsome Greek Revival house, circa 1851.

"I then thought of all the vacation houses I have loved and chose one in Acapulco on a gorgeous sandy beach with waving palms. The house belonged to President Miguel Alemán of Mexico. Steps led from bungalows down to the beach. Picture windows looked out on sailboats—it was like our own private ballet. President Alemán had very kindly let us use it a great many times before Lyndon became President. When we returned to Texas in 1969, he invited us to use it again. We were packing our suitcases to go in January 1973 when Lyndon died. President Alemán came to the funeral and later, to my great amazement, wrote me that he wanted the family to continue to use it, and we did.

"In Florence one summer for a month I rented the loveliest house—mellow amber-colored stone, cool and cavernous inside with two libraries (his and hers), lemon trees in pots, olive trees in the garden. Built in the fourteenth century, it was on a high hill and looked out, as someone said, on 'tutto Firenze'—on the river Arno, across cathedrals, squares and belltowers. Florence is a city of eternal charm for me.

"This montage of pictures of houses I have loved that have been for a while or for many years *home,* is a joy to me. There is nothing I love looking at more."■

Marybeth Weston is a trustee of the National Wildflower Research Center. For information on membership and on planting wildflowers in your area, write NWRC, 2600 FM 973 North, Austin, TX 78725.

TRAVEL

Continued from page 37

just as they invited George Washington.

Pleasant Hill, Ky.

The tranquility of the 2,600-acre 19th-century Shaker Village is a welcome change from the hectic pace known to most of us at Christmastime. A two-day Winter Weekend program (December 27 and 28) called "Simple Gifts of Christmas" offers visitors a chance to experience a Shaker Christmas by staying in one of the authentic Shaker buildings, eating abundant homemade food and listening to beautiful Shaker music. Unlike most traditional Protestant hymns, Shaker music is modal and has a folk quality, which creates a dissonant, mystical effect. Contemporary composer Aaron Copland was so taken with the simplicity and symmetry of the Shaker hymn " 'Tis a Gift to be Simple" that he employed it as a theme in his masterwork "Appalachian Spring." At Christmas, Shakers used to secretly select a composer to write a special Christmas hymn. The performers' identities were also a secret until they roused the villagers on Christmas morn with the new song. After dinner on the first night, you will

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HOW TO SUGAR-GLAZE FRUIT

Continued from page 44

By TOM PRITCHARD

Nothing could be easier than making sugared fruit to use in garlands, wreaths or as holiday table decorations. Choose fruit with an eye for color, size and shape—in any arrangement it is best to have ingredients of different scales and varied profiles and colors. If possible, shop in a gourmet store, where you're likely to find a greater variety of fruit. Small clusters of grapes are ideal, as are lady apples, pears (from the somber, graceful-shaped Bosc varieties to the small Seckel pears, to the larger rosy-red ones), plums, nectarines, starfruit, tiny pineapples, cherries and citruses of all types. Often it is possible to find one or two pieces with the stem and leaves intact, or in a distinctly different shape or color.

Allow plenty of counter space to work. Wash and dry fruit. If you are using the fruit in wreaths or garlands, carefully thread one or two strips of thin wire through each piece of fruit, taking care not to exert undue pressure on wire until fruit is ready to be attached to wreath or garland. (For a centerpiece, which simply involves stacking fruit, no wire is necessary.)

Holding either the fruit or the wire, dip fruit into egg white, then drain off excess, brushing the fruit against a paper towel if necessary. Then carefully roll each piece of fruit in a large plate of sugar until it's completely covered. Remove to a clean surface such as aluminum foil to dry; arrange fruit in a bowl or attach it to garlands.■

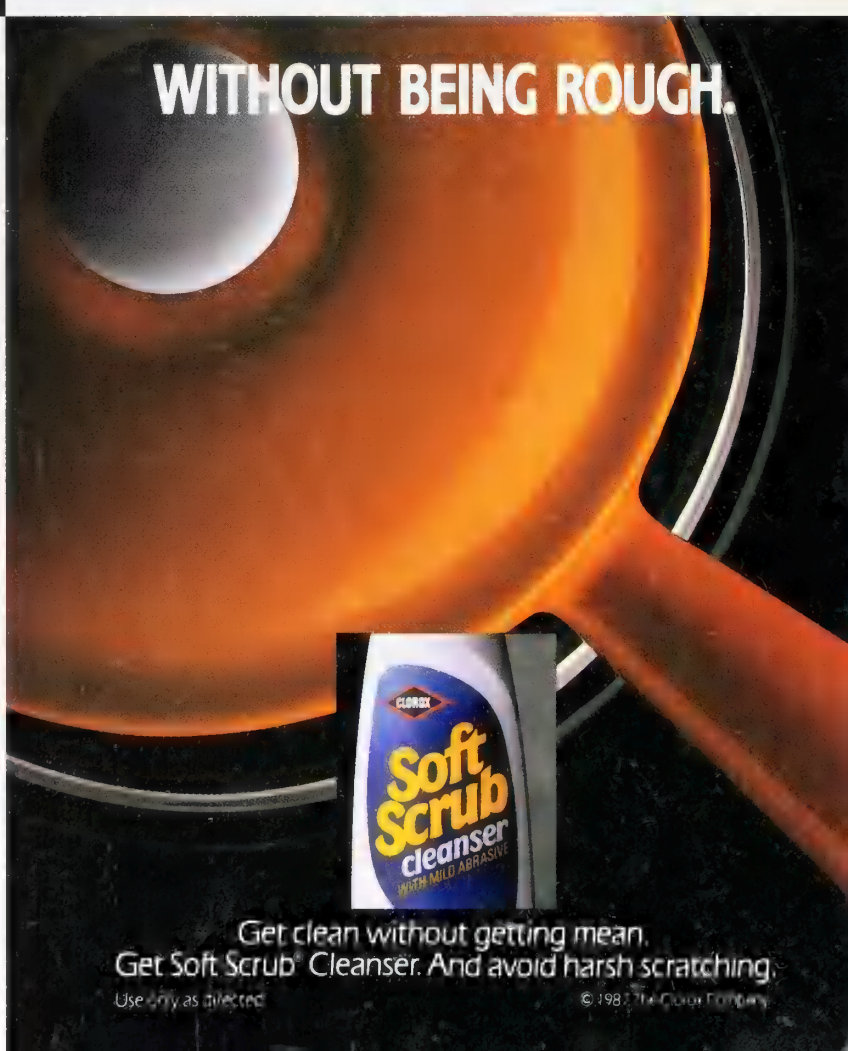
hear Shaker music in the Meeting House. If it snows, the next morning a team of Belgian horses provides rides on a reproduction Shaker sleigh to craft shops, demonstrations and exhibition buildings. After dinner on the second night, Marti Williamson presents an informal concert of Appalachian folk music played on the dulcimer, autoharp and Irish harp.

Newport, R.I.

Christmas in Newport is a month-long celebration with music to please every ear: Chamber music and carols resound in palatial "cottages" decorated for the season, bell ringers and choirs perform in churches.

By far one of the most stirring musical events is the program of negro spirituals presented by the Community Baptist Senior Choir on December 12. The white-frame church on West Broadway seems to sway when standing-room-only crowds tap their feet to lively spirituals like "Every Time I Feel the Spirit." The mood of the audience changes, however, when the choir sings "Steal Away to Jesus," a soft, slow spiritual once used as a secret message to indicate that a slave was escaping from a plantation. "Spirituals evolved before gospel hymns because slaves were not allowed to have churches or preachers," says Joan Minor, director of the choir. "They sang in the fields and at the end of the day." Many of the spirituals are sermons in song form, hence the concert's name: "Music from The Invisible Church."■

Valerie Cruice, a musicologist, writes about music for The New York Times, Opera News *and* Keynote.





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PRODUCT INFORMATION

CORRECTION

On page 186 of our October 1987 issue, we omitted the names and addresses of the architects of the loft featured in "Adding Intimacy to a Loft." The architects are Ms. Barbara Weinstein, 214 E. 88 St., New York, NY 10128, (212) 534-2370; and Mr. Jeffrey Milstein, 429 Zena Rd., Woodstock, NY 12498, (914) 679-7553.

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

HB MARKETPLACE

●*Pages 14 and 15:* **Medium-size pitcher with turquoise border** by Barbara Eigen—Eigen Arts (M), 579 Broadway, New York 10012. **Small pitcher** by Simon Pearce; **hand-painted plate with boat scene** by D.H. Isis, Oxford, England—Henri Bendel (R), 10 W. 57 St., New York 10019. **Blue/dotted buffet plate** by Paula Sweet—Creative Resources (R,T), 24 W. 57 St., Suite 505, New York 10019. **Blue-glazed pitcher and creamer** by Barbara Eigen—Eigen Arts (M), 579 Broadway, New York 10012; 1 S. Beach (R), Nantucket; (617) 228-4433. *Second row, left to right:* **French hand-painted faience plate**—Ad Lib (R,MO), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Tulip plate and Simon Pearce bowl with birds and leaves**—Henri Bendel (R), 10 W. 57 St., New York 10019. **English Oak dessert plates**—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Grapeleaf teapot, Uve,** #1013; **platter, Uve,** #1021—Vietri, Inc. (M), PO Box 460, Hillsborough, NC 27278. **Gear Garden cups and saucers**—Gear Stores (R), 110 Seventh Ave., New York 10011. *Third row, left to right:* **Marbled plate, Zebra bowl** by Jane Sachs; **blue/white wave/dotted cup and saucer** by Paula Sweet—Creative Resources (R,T), 24 W. 57 St., Suite 505, New York 10019. **Concorde sky/cloud dessert plate**—Block China Co. (M), 11 E. 26 St., New York 10010. **Tulip spongeware platter,** handmade in England, exclusively—Cherchez (R), 864 Lexington Ave., New York 10021. **Belle Ranche glazed terra-cotta tureen**—Mesa International (MO), Breezy Hill Rd., RR #1, Box 154, Danbury, NH 03230. *On skirted table:* **Polka-dotted plate** by Jacqueline Rice, **blue-bordered lace-edged service plate,** Moustiers; **blue floral plate holding peaches**—Barneys New York (R), 111 Seventh Ave., New York 10019. **Large white charger,** #761-114-012, with blue irregularly placed squares; **Hunting scenes dessert plates**—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Big blue bowl and pitcher, pitcher, all with daisylike flowers**—Ad Lib (R,MO), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Triangular-shaped teapot**—Creative Resources (R,T), 24 W. 57 St., Suite 505, New York 10019. **Column design, Timney Fowler cup and saucer**—Civilisation (R), 78 Second Ave. New York 10003. **Antique French armoire,** 94 by 54 by 16 inches deep—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Traviata #11236/gris 75 on wall,** 100 percent cotton, 51 inches wide—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. **Minuto Stripe, #9073, on table,** 100 percent cotton, 48 inches wide, green—Alan Campbell Inc. (T), 979 Third Ave., New York 10022.

HB TODAY

●*Page 25—Your Own Imprint:* **Tabletop printer:** Riso Print Gocco, B-6 set, #S-101; inks, printing supplies, notecards, a good selection of blank folded cards available, and telephone consultants to help you—Polycor Corporation (M,MO), 1258 First Ave. South, Seattle, WA 98134; (800) 234-2234; local, (206) 623-7177. *Floral Delivery:* **Twig framed card**—Twigs (R), 399 Bleecker St., New York 10014.

●*Page 26—The Trimmings:* **Porcelain ornaments of children,** about five inches tall, add $5 postage—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **David Tisdale's anodized-aluminum ornaments**—The Museum Store (R, MO), 11 W. 53 St., New York 10019, catalog, $3; Chiasso, (R), 13 E. Chestnut, Chicago, IL 60611; Gear Stores (R), 2014 Farallon Dr., San Leandro, CA 94577; Luminaire (R), 2331 Ponce de Leon Blvd., Coral Gables, FL 33134; The Pottery Barn stores, all locations. **Frank Lloyd Wright brass ornaments** with gold cord for hanging, three inches wide, two designs, $14 per pair plus $1 shipping—The Frank Lloyd Wright Home and Studio Foundation (R, MO), 951 Chicago Ave., Oak Park, IL 60302; Illinois residents add tax; catalog, free.

●*Page 28:—Accorsi, of Course:* **William Accorsi's sculptures**—Loring Gallery (R), 661 Central Ave., Cedarhurst, NY 11516; Beautiful Things, 1838 E. Second St., Scotch Plains, NJ 07076; The Craftsman's Gallery (R), 16 Chase Rd., Scarsdale, NY 10583; Engel Pottery (R), 1 Main St., East Hampton, NY 11937; The Society of Arts and Crafts (R), 175 Newbury St., Boston, MA 02116, Handcrafters Gallery (R), 227 Galisteo St., Santa Fe, NM 87501. For commissions contact Rosanne Raab Assoc., 167 E. 61 St., New York 10021; William Accorsi (M), 80 E. Second St., New York 10009; open by appointment. Mr. Accorsi also is conducting limited-enrollment classes at his workshop. *A Gorey Christmas:* **Edward Gorey's Christmas ornaments and a few of his limited edition**

Christmas cards (about $3 each) can be seen during December—Gotham Book Mart (R), 41 W. 47 St., New York 10016.

TRAVEL

●*Page 36:* For more information about the places and events listed in this article, call or write: Holiday Events, Colonial Williamsburg, PO Box B, Williamsburg, VA 23187; (804) 229-1000 or (800) 447-8679 for lodging and dining reservations. San Antonio Conservation Society, 107 King William St., San Antonio TX 78204; (512) 224-6163. Bethlehem Area Chamber of Commerce, 459 Old York Rd., Bethlehem, PA 18010-5870; (215) 868-1513. Old Salem, Inc., Drawer F, Winston-Salem, NC 27108; (919) 723-3688. Shakertown at Pleasant Hill Inc., 3500 Lexington Rd., Harrodsburg, KY 40330; (606) 734-5411. Christmas in Newport, PO Box 716, Newport, RI 02840; (401) 849-6454; or The Preservation Society of Newport County, 118 Mill St., PO Box 510, Newport, RI 02840-0939; (401) 847-1000.

WELCOME CHRISTMAS!

On the Cover: **Antique painted cupboard**—Monique Shay Antiques (R), 920 Main St., Woodbury, CT 06798.

●*Page 41:* **Dolls designed by Valerie Leonard for Toyworks:** Henrietta, 21 inches tall, $24.95; Nursery Rhyme dolls, 13 inches tall, $11.95—The Toyworks Inc., Fiddler's Elbow Rd., Middle Falls, NY 12848; (800) 237-9566; NY State, (518) 692-9666. **Stuffed dog in basket,** available later this year—Ad Lib (R,MO), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305.

●*Pages 42 and 43:* **Classic Country Wing chair,** 46 by 31 inches wide, 28 inches deep, $575—The Seraph Country Collection (R, MO), 5606 East St., Rte. 37, Delaware, OH 43015. Send $3 for catalog; (614) 369-1817. **Rosewood fabric on wing chair,** 100 percent cotton, 54 inches wide, repeat 6½ inches, Lamballe, Color #39—Fabriyaz (M), 41 Madison Ave., New York 10010, Boone Fabrics (R), PO Box 8, Colefax, NC 27235; Everything in Fabrics (R), 1254 Broadway, Buffalo, NY 14212. **Needlepoint bench**—Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021. **Paisley throw**—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Pillow,** Riuieve Enchantee #174151, Brunschwig & Fils (T), 979 Third Ave., New York 10021.

●*Page 45: Bottom:* **Spider-leg candlestand,** reproduction of an original from Rhode Island, c.1780 to 1800; 27½ inches high; top, 12½ by 17½ inches; painted maple, cherry, tiger or bird's-eye maple—Simms & Thayer Cabinetmakers (M,MO), PO Box 35, No. Marshfield, MA 02059. Catalog available.

●*Pages 46 and 47:* **Colombo glazed chintz curtain fabric,** 100 percent cotton, 39 inches wide—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Blue and white platters** on wall, Blue Italian—Spode (T), 41 Madison Ave., New York 10010. **Wrapping paper,** The Gifted Line, 207 E. Second St., Sausalito CA 94965.

WINTER WHITE

●*Pages 48 and 49:* **Antique Aubusson rug,** #4279, 17 feet 6 inches by 14 feet 7 inches—Coury Rugs (T), 515 Madison Ave., New York 10022. **Terra-cotta bust of a boy**—Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021. **Creamware melon terrine,** #cc32—Classical Creamware (M), Foreign Advisory Service Co. (M), Rte. 1, Polk's Rd., Princess Anne, MD 21853. **English 19th-c. blue painted toie vase and 18th-c. French trumeau mirror**—Florence de Dampierre Ltd. (R), 16 E. 78 St., New York 10021. **White muslin-covered upholstered chairs**—Charlotte Moss & Co., Ltd. (R), 48 W. 10 St., New York 10011. **White wicker sofa and chair, antique linen/lace pillow shams**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Pale gray painted table between chairs**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Painted screen**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **George III painted cellarette** filled with narcissus, **ironstone bowl** with pomanders, **blue enamel desk clock, shagreen boxes, needlework pillows, blond tortoiseshell tea caddy, mother-of-pearl cigarette box, miniature globe, Victorian magnifying glass, ivory boxes**—Kentshire Galleries (T,R), 37 E. 12 St., New York 10003. **Creamware bowl** with golden apples—Trevor Potts Antiques (R,T), 1011 Lexington Ave., New York 10021. **Garlands, wreath, greenery, apples, decorations,** designed by Paul Bott—Twigs (R), 399 Bleecker St., New York 10014. **Pine table** next to fireplace—Evergreen Antiques (R), 120 Spring St., New York 10012. **Creamware fruit dish,** #cc33—Foreign Advisory Service Co. (M), Rte. 1, Polk's Rd., Princess Anne, MD 21853. **Pale cream mohair throw**—James Gould (T), 62 Arch St., Riverside, CT 06878. **Teapot, cup and saucer, candlesticks on skirted table**—R. Brooke, Ltd. (R), 138½ E. 80 St., New York 10021; 960 Lexington Ave., New York 10021.

●*Pages 50 and 51: Top left:* **English 19th-c. tole painted watering can**—Florence de Dampierre Ltd. (R), 16 E. 78 St., New York 10021. **Lusterware teacup**—R. Brooke, Ltd. (R), 138½ E. 80 St., New York 10021; 960 Lexington Ave., New York 10021. **Pine table**—Evergreen Antiques (R), 120 Spring St., New York 10012. *Middle left:* **Regency tea caddy with gold decoration**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Strings of gold stars,** #1125, set of four, $13.50, $2.45 shipping—Charles Keath Ltd. (MO), 1265 Oakbrook Dr., Norcross, GA 30093; (800) 241-1122. Sophie the dog lent by Mr. and Mrs. Neil Fisher, Long Island. *Bottom right:* **Ivory opera glasses**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003.

MERRY OLDE NEW ENGLAND

Concord Museum, 200 Lexington Rd., PO Box 146, Concord, MA 01742. For more information, contact Ann Chang, (617) 369-9609.

●*Pages 52 and 53—Empire Room:* Floral decorations by Peg Purcell, Sheila Daume, Sandra McDaniel and Babbie Smith.

●*Pages 54 and 55—Green Room:* Floral decorations by Ann Ferraro, Kathleen

(Continued on page 113)

THE BOOK YOU'LL TREASURE EVERY CHRISTMAS!



Finally, the crafts, the lore, traditions, recipes, even the smells of Christmas are collected in a single festive volume. This beautiful full-color book offers something for everyone – from the origins of different Christmas traditions, to choosing and decorating a tree, to imaginative gift-wrapping. *The Christmas Book* will provide season-long enjoyment for the whole family – for many seasons to come – with unique decorating ideas, simple projects for children, even holiday recipes like Cinnamon Stars or Raisinberry Relish. Get yours now, at your favorite store. 192 pages. $11.95.

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Cocaine can make you blind.

Cocaine fools your brain.

When you first use it, you may feel more alert, more confident, more sociable, more in control of your life.

In reality, of course, nothing has changed. But to your brain, the feeling seems real.

From euphoria...

You want to experience it again. So you do some more coke.

Once more, you like the effects. It's a very clean high. It doesn't really feel like you're drugged. Only this time, you notice you don't feel so good when you come down. You're confused, edgy, anxious, even depressed.

Fortunately, that's easy to fix. At least for the next 20 minutes or so. All it takes is another few lines, or a few more hits on the pipe.

You're discovering one of the things that makes cocaine so dangerous.

It compels you to keep on using it. (Given unlimited access, laboratory monkeys take cocaine until they have seizures and die.)

If you keep experimenting with cocaine, quite soon you will feel you need it just to function well. To perform better at work, to cope with stress, to escape depression, just to have a good time at a party or a concert.

Like speed, cocaine makes you talk a lot and sleep a little. You can't sit still. You have difficulty concentrating and remembering. You feel aggressive and suspicious towards people. You don't want to eat very much. You become uninterested in sex.

To paranoia...

Compulsion is now definitely addiction. And there's worse to come.

You stop caring how you look or how you feel. You become paranoid. You may feel people are persecuting you, and you may have an intense fear that the police are waiting to arrest you. (Not surprising, since cocaine is illegal.)

You may have hallucinations. Because coke heightens your senses, they may seem terrifyingly real.

As one woman overdosed, she heard laughter nearby and a voice that said, "I've got you now." So many people have been totally convinced that bugs were crawling on or out of their skin, that the hallucination has a nickname: the coke bugs.

Especially if you've been smoking cocaine, you may become violent, or feel suicidal.

When coke gets you really strung out, you may turn to other drugs to slow down. Particularly downers like alcohol, tranquilizers, marijuana and heroin. (A speedball—heroin and cocaine—is what killed John Belushi.)

If you saw your doctor now and he didn't know you were using coke, he'd probably diagnose you as a manic-depressive.

To psychosis...

Literally, you're crazy.

But you know what's truly frightening? Despite everything that's happening to you, even now, you may still feel totally in control.

That's the drug talking. Cocaine really does make you blind to reality. And with what's known about it today, you probably have to be something else to start using coke in the first place.

Dumb.

Partnership for a Drug-Free America

PRODUCT INFORMATION

Continued from page 111

Kennedy and Charlotte Zurlo.

●*Pages 56 and 57—Revolutionary Bedroom:* Floral decorations by Joan Gates and Marguerite LaFreniere. *Federal Parlor:* Floral decorations by Isabelle Albanese, Doris Carr, Barbara Davis, Sandra Lynn and Margaret Stathos.

HANDMADE, HEARTFELT DECORATIONS

●*Pages 58 and 59:* **Nut sculptures:** topiaries, $65 and up; cones, $45 and up—P.C. Rueckwald (R), 323½ Amsterdam Ave., New York 10023. **French lavender cylinder flower holder** with gold lame ribbon, $100—Ronaldo Maia Ltd. (R), 27 E. 67 St., New York 10021. **Wreaths and flowers—**Zezé Flowers (R), 398 E. 52 St., New York 10022. Photographed with antiques from the collection at Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021. **Gold papier-mâché angel** decorated with dried roses, $185 to $250—Ronaldo Maia Ltd. (R), 27 E. 67 St., New York 10021. Unpainted and undecorated papier-mâché angel, #MB450, to make yourself—Mainly Baskets (T), 1535 N.E. Expressway, Atlanta, GA 30329; write for nearest store.

●*Pages 60 and 61:* **Wreath, topiary and flowers**—Zezé Flowers (R), 398 E. 52 St., New York 10022; photographed at Yale R. Burge Antiques, antique cachepots and vases—Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021.

●*Pages 62 and 63:* Christmas tree with **antique ornaments** dating from the late-19th to the early-20th century. The exhibit opens Dec. 7, 1987. Ornaments range from $20 to $1,000—Gotham Book Mart (R), 41 W. 47 St., New York 10036.

The Hamptons' tree was one of eight Christmas trees decorated by New York City's top designers in the promenade of the New York State Theater at Lincoln Center for the 1986 annual benefit gala for the School of American Ballet's Nutcracker Scholarship Fund.

●*Page 64:* **Reindeer,** four feet tall, three feet at the shoulders; send $2.50 to Jody Delf for instructions on how to make it—Jody Delf (R), Saint Albans Farm, Saint Albans, MO 63073.

●*Pages 66 and 67: Schoolhouse*—Hill Hold Museum, Rte. 416, Campbell Hall, NY; (914) 294-7661; Robert C. Eurich (curator). Open weekends before and after Christmas and from mid-April to mid-October.

BE A GIFTED GIVER

●*Pages 68 and 69:* **1. Wreath**—Cherchez (R), 864 Lexington Ave., New York 10021. **2. Salad servers,** lightwoods collection—Sointu (R,M), 20 E. 69 St., New York 10021. **3. Boxes**—Barneys New York (R), 111 Seventh Ave., New York 10011. **4. Child's Plate**—Museum of American Folk Art Book & Gift Shop (M,R), 62 W. 50 St., New York 10020. **5. Telescope,** #6049, 60 mm achromatic glass lens, includes 5 mm and 12 mm eyepieces and a special 18 mm terrestrial eyepiece for daylight viewing; equipped with a star diagonal prism, a 4-by-15-mm finderscope, and sits comfortably on a pin-held mount with handle and tripod, bright yellow metal—Smithsonian Institution (MO), Mail Order Division, Dept. 0006, Washington, DC 20073-006. **Sport quilt,** gray-speckled/gold, available in other color combinations—Esprit Bed & Bath (M), Westpoint Pepperell, Consumer Products, 221 Sixth Ave., New York 10020. **6. Noah's ark**—The Jewish Museum Shop (R), 1109 Fifth Ave., New York 10128. **7. Vase**—Clodagh, Ross & Williams (R), 122 St. Marks Pl., New York 10009. **8. Watering can,** #9171 (we painted to look old), **square reservoir planter,** #8216, 10 inches square; **seeds for children,** #2439; **edging knife,** #1382; **spade,** #5695; **fork,** #5795—Smith & Hawken (M), 25 Corte Madera, Mill Valley, CA 94941. **Dandy Weedpuller,** #k91.493 (handle painted gray)—Park Seed Co. (M), Cokesbury Rd., Greenwood, SC 29647-0001. **Round reservoir planter**—Smith & Hawken (M), 25 Corte Madera, Mill Valley, CA 94941. **Terra-cotta planter with finials**—Pierre Deux (R), 870 Madison Ave., New York 10021. **9. Frames, different sizes and colors available**—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York, NY 10021. **10. Dessert set**—Barneys New York (R), 111 Seventh Ave., New York 10011. **11. Black sheep doorstop,** #1012—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941.

●*Pages 70 and 71:* **1. Bowls**—Zona (R), 97 Greene St., New York 10012. **2. Pitchers**—Barneys New York (R), 111 Seventh Ave., New York 10001. **3. Salt cellars**—Cache-Cache, Ltd. (R), 888 Madison Ave., New York 10021. **4. Cat toy**—Mabel's (R), 849 Madison Ave., New York 10021. **5. Leather boxes**—Marcovici Designs (M), 50 Temple Pl., Boston, MA 02111. **Ivory Super Badger friction strap,** #3432; **shaving brush,** #2940; **milk soap,** #3231; available at all Crabtree & Evelyn stores. ***Faux*-ivory boxes**—Dandelion (R), 2877 California St., San Francisco, CA 94115. **Handmade men's club hairbrush** with white boar bristle, **55 percent aloe fiber friction strap**—Caswell-Massey (R), 1 Herald Square, New York 10001. **Alouette 100 percent cotton towel,** #719KTS, set of two bath, two hand towels—Rue de France (M), 78 Thames St., Newport, RI 02840. **Tortoiseshell boxes, soap dishes, tray, toothbrush**—Cherchez (R), 864 Lexington Ave., New York 10021. **Arabian round-corner market basket,** #405003, 12 square inches, 7½ inch handle, 7¼ inches high, white wash—Palecek (M), PO Box 225, Station A, Richmond, CA 94808-0225. **6. Sled,** 32 by 15 inches wide—Crate & Barrel (MO,R), (800) 325-5461; Illinois, (800) 942-8791. **Merino worsted throw**—Laura Ashley (R), (800) 223-6917. **Bean-bag teddy bear**—Museum of American Folk Art Book & Gift Shop (R), 62 W. 50 St., New York 10020; (800) 223-6917. **Mittens and hat**—Space Kiddets (R), 46 E. 21 St., New York 10010. **7. Peg rack,** #A1089323, $3.95 shipping—W.M. Green & Co. (MO), Box 2781/Hwy. 64E, Robersonville, NC 27871. **8. Painted bench/footstool**—Zona (R), 97 Greene St., New York 10012. **Red rubber boots**—Space Kiddets (R), 46 E. 21 St., New York 10010. **9. Hampelmann jumping-jack pull toy**—Museum of the City of New York Gift Shop (R), Fifth Avenue at 103 Street, New York 10029. **10. Basket,** #12E, 15 inches high—Adirondack Store & Gallery (M) 109 Saranac Ave., Lake Placid, NY 12946. **Flower quiver,** #1728, **Appalachian berry basket**—Smith & Hawken (M), 25 Corte Madera, Mill Valley, CA 94941. **Cane**—Mabel's (R), 849 Madison Ave., New York 10021. **Fly-fishing rod and case**—Hunting World, Inc. (R), 16 E. 53 St., New York 10022. **Fair isle throw,** 100 percent wool, crimson/navy—Laura Ashley (R), (800) 223-6917. **Bird call set,** #SE19: warbler, morning dove, robin, mallard, black-billed cuckoo—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941. **Picnic basket,** #340402, 17 by 12 by 12½ inches high, brown-sugar finish—Palecek (M), PO Box 225, Station A, Richmond, CA 94808-0225; call (415) 236-7730 for nearest store. **11. Lotus scalloped plate,** cobalt-blue edge; **white plate**—Barneys New York (R), 111 Seventh Ave., New York 10011. **12. Venetian Scavo glass column candlesticks,** #7323, 12½ by 4 inches deep—Sarreid, Ltd., (R), PO Box 3548, Airport Rd., Wilson, NC 27895; write for nearest store. **Oxidized green frames**—Giles & Lewis (R), 464 Columbus Ave., New York 10024. **Hand-blown vase,** available in other colors—Avventura (R), 463 Amsterdam Ave., New York 10024.

COTTAGE IN BLOOM

●*Page 78: Bottom left and right:* **Fuchsia curtain fabric,** #25900/01, red/white; **Climbing Geranium, #32511/04, curtain fabric,** mauve—Clarence House (T), 979 Third Ave., New York 10022.

A WOMAN'S POINT OF VIEW

Architect: Stuart Silk, Widgerely Silk Associates, 1932 First Ave., Seattle, WA 98101. **Project manager:** Geordi Selkirk, Widgerly Silk Associates. **Interior color consultant:** Marti Siler, Interior Designer, Fox Island, WA 98333. **Subcontractor, interior marble:** Cacallori Marble Co. (M), 1535 S. Albro Pl. Seattle, WA 98101. Size of lot: 5,600 square feet. Size of house: 2,103 square feet. Foundation: poured concrete. Framing: wood. **Insulation:** Fiberglass batt—Owens Corning Fiberglass (M), Fiberglass Tower, Toledo, OH 98591. Exterior: Stucco exterior walls, three-ply hot tar roof. **Bleached-oak stairs**—Lundwick & Brown Floor Co. Inc., 1921 First Ave. South, Seattle, WA 98134. **Painted steel railings** custom designed by Stuart Silk. **Aluminum painted windows** custom designed by Stuart Silk—

(Continued on page 114)



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I certify that the statements made by me above are correct and complete.

(Signed) Marcia E. Miller
Publisher

PRODUCT INFORMATION

Continued from page 113

Alpine Windows (M), 1706 1096 St. S.E., Bothell, WA 98012. Interior: **Bleached-oak floors**—Lundwick & Brown Floor Co. Inc., 1921 First Ave. South, Seattle, WA 98101. **Painted steel railings** custom designed by Stuart Silk. **Wall,** 8-by-8-inch glass block—Pittsburgh Corning Glass (M), 185 Madison Ave., New York 10016. **Lighting**—Lightolier Inc. (M), 1071 Ave. of the Americas, New York 10018. **Door hardware**—Corbin (M), Emhart Hardware Group, 225 Episcopal Rd., Berlin, CT 06037. **Fireplace**—Majestic (M), 100 E. Market St., Huntington, IN 46750. **Cut glass ornament** over fireplace custom by Stuart Silk.

●*Page 80: Below:* **Gold Medal white director's chairs and covers, Emu table,** 32 inches—Abodio (R), 1223 Western Ave., Seattle, WA 98101.

●*Pages 82 and 83:* **Black Driade Costes chairs** by Philippe Starck, **three-seat gray Arflex Strips sofa** by Cini Boeri and Laura Griziotti, **Geometre Variable Celeste green and gray carpet** by G. Derain, **Gasigliani's Metafora geometric coffee table** by Massimo Vignelli, **Alvar Aalto #3032-220 clear vases** on coffee table, **Alvar Aalto #3028-380 clear tray, fruit bowl on white table, Arflex Felix gray chair** by Burkhard Vogtherr, **Akar #4N paper lamp** by Isamu Noguchi, **Disform Circulo trolly** by R. Isern & G. Bernal—Current (R), 10001 Western Ave., Seattle, WA 98104.

ENTERTAINING PLUS

Page 87: A Musical Menu: Bachbusters, adapted by Don Dorsey—Telarc Records; CD CD-80123; LP DG-10123; cassette CS-123. *Christmas With the Canadian Brass and the Great Organ of St. Patrick's Cathedral:* John Grady, Organist—RCA Red Seal records; CD RCZ1-4132; LP ARL1-4132; cassette ARK1-4132. *Kathleen Battle: A Christmas Celebration*—Angel Records; CD CDC-47587; LP DS-37363; cassette 4DS-37363. *Nutcracker,* movie soundtrack performed by the London Symphony Orchestra and Sir Charles Mackerras—Telarc Records; CD CD-80137; LP DG-10137; cassette CS-137. *Gloria! Gloria!* with Benita Valente and The Philadelphia Singers—RCA Red Seal Records; CD 6559-2-RC; LP 6559-1-RC; cassette 6559-4-RC. *The Pied Piper Fantasy* with James Galway, Flutist—RCA Red Seal Records; CD 6602-2-RC; LP 6602-1-RC; cassette 6602-4-RC.

FAMILY AFFAIR

●*Page 89-91:* Children's velvet party dresses: Joelle on left and Regina on right by Joan Calabrese. **Christmas tree and paper-white narcissus** from Paul Bott—Twigs (R), 399 Bleecker St., New York 10014. **Terra-cotta angels**—Metropolitan Museum of Art, Fifth Ave. at 84 Street, New York 10028. **Plaster angels, cake stand**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Hatboxes covered in vintage fabrics**—A Touch of Ivy (R,T), Canal Street Station, PO Box 1628, New York 10013-0870. **Smaller glass ornaments**—G.A. Westphal Import Corp. (T), 621-625 Prospect St., Trenton, NJ 08618. **Gold and peach edged platter,** c. 1790, **Oval serving platter,** c. 1820, Derby, **square serving dish,** c. 1820, **blue-edged serving dish,** c. 1810, Coalport; **soup turren,** c. 1790, Wedgwood—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021.

COOKIE TIME

●*Pages 92 and 93:* **Natural wooden plate with fuchsia aniline dye, natural wooden plate with green aniline dye, white-lacquered plate with pastel spatter,** 14 inches, $50 each, by Phillip Mueller—Tesoro (R), 319 S. Robertson Blvd., Los Angeles, CA 90048. Table and kitchen design by R.T. Hill, 11 Ridgewood Rd., Wilton, CT 06897.■

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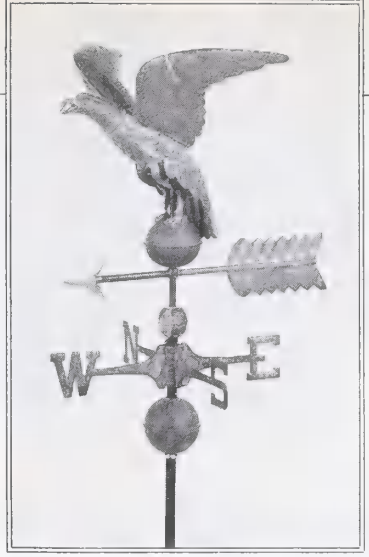


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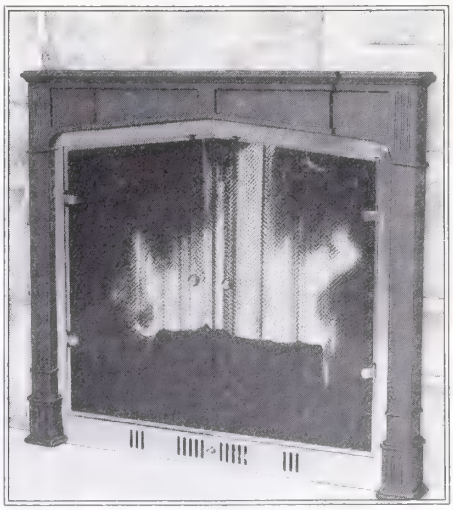
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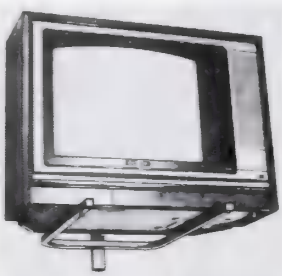
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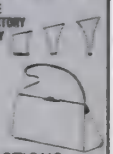
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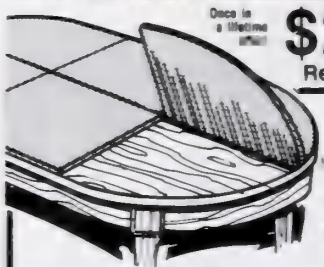
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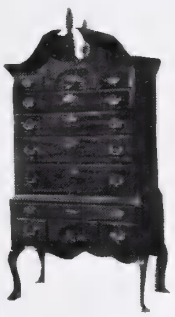


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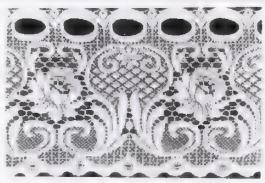
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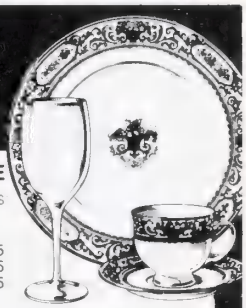
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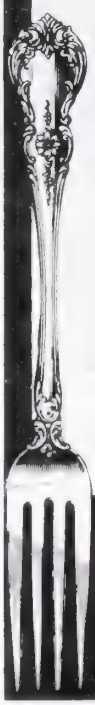
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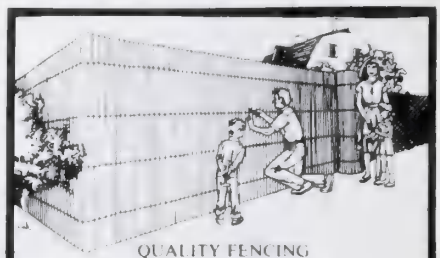
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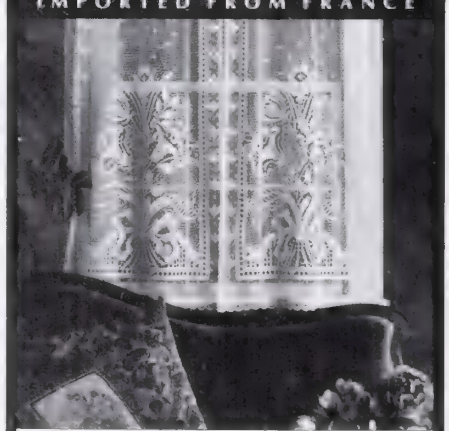
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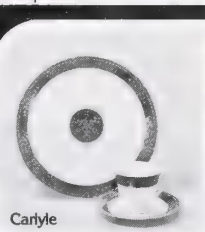
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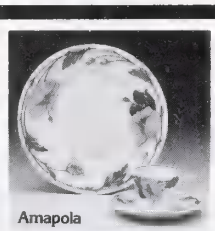
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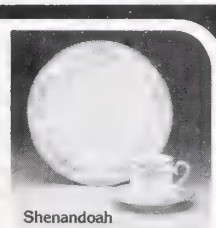
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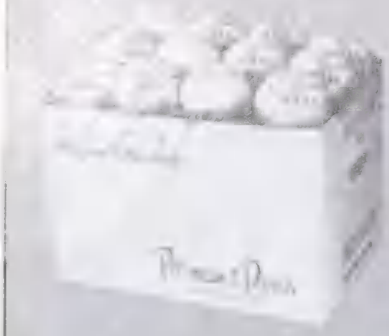
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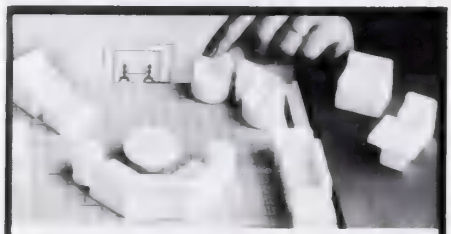
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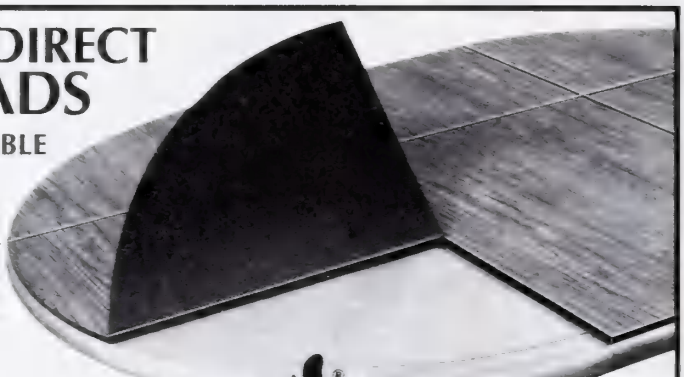
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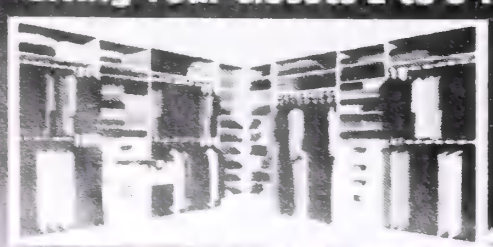
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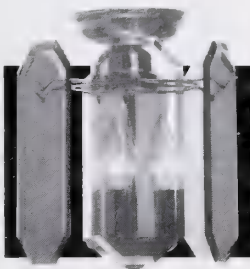
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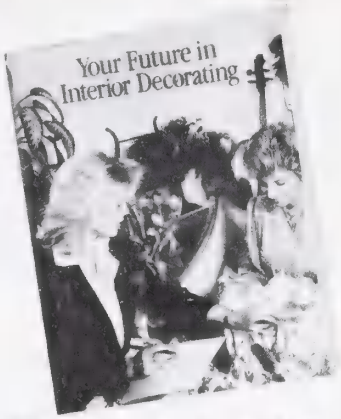


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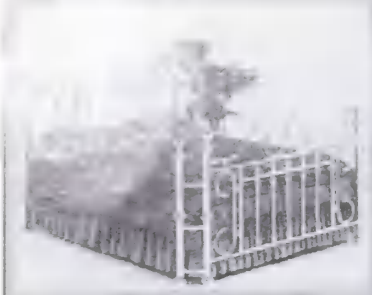
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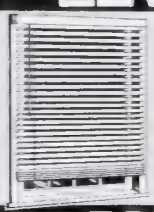
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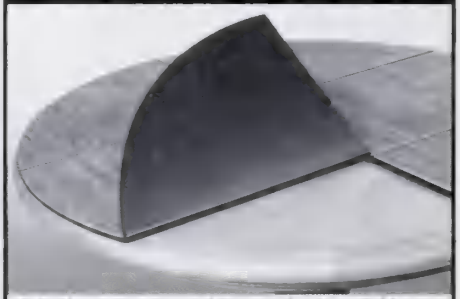
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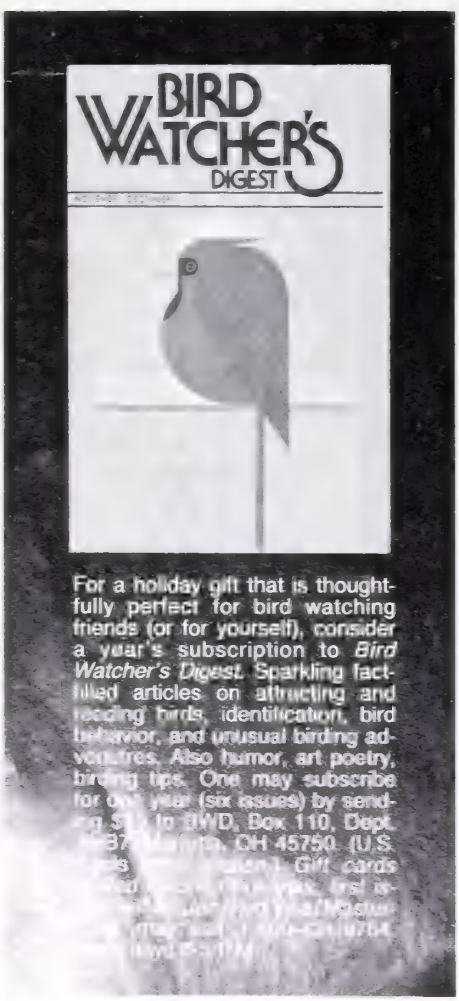
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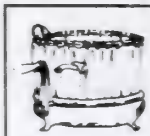
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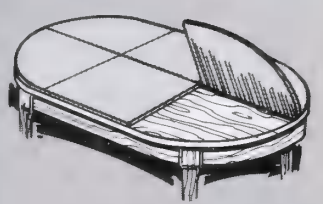
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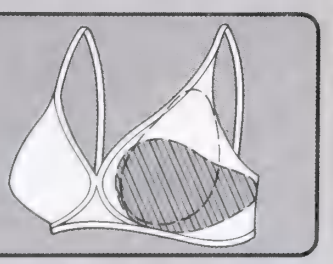
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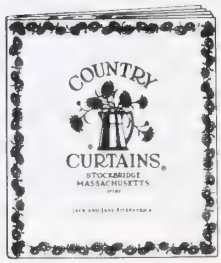
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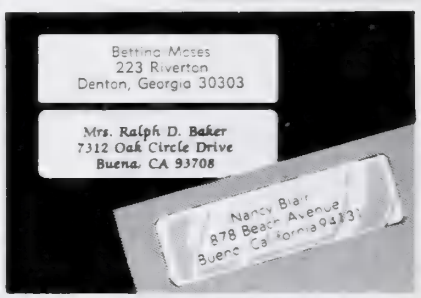
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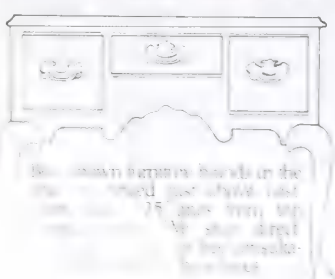
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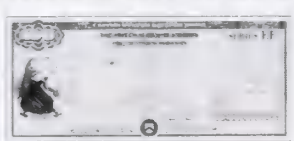
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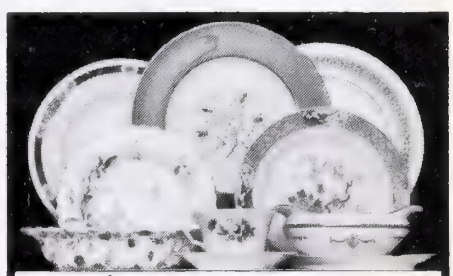
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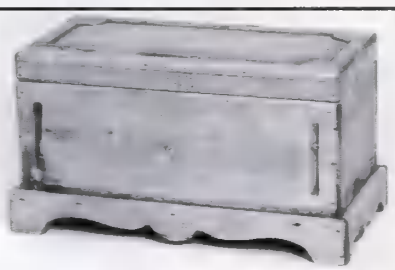


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WHERE TO FIND IT

MEMENTOS, HEIRLOOMS AND FADED PICTURES MAKE MEANINGFUL GIFTS FOR FAMILIES AT CHRISTMAS

By SYLVIA SUNDERLIN

Holidays and homecomings are frequently times of sentimental gatherings when family treasures—an old out-of-print book in your uncle's library, say, or a linen shirtwaist that your grandmother once wore—are brought out and passed on to another generation. Some of the most meaningful of Christmas gifts, these mementos are also often in need of restoration.



Torn, creased, yellowed or dulled by age—almost no vintage portrait is beyond help from restoration techniques.

Artbag Creations, Inc., 735 Madison Ave., New York, NY 10021; (212) 744-2720—This firm restores fine old handbags, such as petit point evening purses and top-quality leather and rare skin handbags. Old-fashioned bags are remodeled in up-to-date styles with frames, handles and linings. Send bag with instructions for estimate.

Estes-Simmons Silverplating, Ltd., 1168 Howell Mill Rd. N.W., Atlanta, GA 30318; (404) 875-9581—This firm specializes in the complete restoration of sterling or silver-plated hollow ware and dresser sets: replacement of combs, brushes and mirrors; and replating and polishing. The firm also repairs small silver boxes and tops to shakers, cruet bottles and other jars. Write for brochure.

Gentle Arts, PO Box 15832-H, New Orleans, LA 70115; (504) 895-5628—Textile conservation specialist Bryce Reveley cleans and repairs wedding veils and gowns, christening dresses and baby caps, fine lace-and-linen tablecloths and men's embroidered watch fobs. She also restores and relines beaded handbags. Send article for restoration estimate.

Grosz Studio of Photography, PO Box 580B, 202 Eighth St. South, Moorhead, MN 56560; (218) 236-1506—This studio restores old photos that are torn, faded or water-damaged. Photos are revived with delicate air brushing, hand oil coloring or chalks and pastels. A free brochure and price list will be sent on request. Send photo by UPS or certified mail.

Iorio Glass Shop, 257 S. Main St., PO Box 304, Flemington, NJ 08822; (201) 782-5311—This established family firm conducts a large mail order business for repair of glass keepsakes—perfume bottles, cut glass bowls and decanters, antique etched glass, art glass vases and other pieces, if worthy of repair. For repair estimate send broken article with instructions. If sending more than one article, number each piece and wrap separately. Repairs take two months or more.

Tracy Jamar, 250 Riverside Dr., New York, NY 10025; (212) 866-6426—Antique fabrics expert Tracy Jamar is thoroughly experienced in restoring keepsakes such as quilts, hooked rugs and samplers. She specializes in restoring vintage clothing—beaded bags and "flapper" dresses, lace blouses and wedding dresses. She also prepares antique textiles for mounting. Write or call before sending article by UPS.

James Macdonald Co., Inc., 25 Van Zant St., E. Norwalk, CT 06855; (203) 853-6076—Jacques Desmonds extends the craftsmanship of this old New York firm in restoring and rebinding old and rare books, including family Bibles and journals. He also makes binders for other memorabilia and slipcovers for delicate, ancient books.

Virginia Lee Pledger, 5101 River Rd., Apt. 1408, Bethesda, MD 20816; (301) 652-8742—Ms. Pledger, a textile conservator, repairs samplers, ceremonial handkerchiefs, political ribbons, satin engravings, wedding veils and rare laces. She also makes montages of related heirlooms—wedding photos and veils, for example. Mail or telephone inquiries welcomed.

Helene Von Rosenstiel, Inc., 382 11 St., Brooklyn, NY 11215; (718) 788-7909—This small textile conservation firm has a growing reputation for the skillful restoration of fine, rare antique textiles: petit point, lace, embroidered samplers and tapestries. Wedding and christening dresses are cleaned for mounting, storage or reuse.

Grady Stewart Expert Porcelain Restoration, 2019 Sansom St., Philadelphia, PA 19103; (215) 567-2888—Treasured porcelains and mementos made of rare and unusual materials are restored here: ivorine or ivory dresser sets, Battersea boxes, enamel work, shellwork. For restoration estimate send article with pieces individually wrapped and numbered.■

GROSZ STUDIO OF PHOTOGRAPHY

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Tell me something about these Dedham Pottery plates. Which patterns are the most popular? —Mrs. K.L., Latrobe, Pa.**



The Dedham Pottery operated in Dedham, Mass., from 1895 to 1943. Owner Hugh Robertson and his family had owned the Chelsea Keramic Art Tile Works in Pennsylvania and the old Chelsea Pottery in Chelsea, Mass. The Robertsons developed a new type of crackled pottery and no longer needed the red clay found near Chelsea, so they moved to Dedham. The dishes made there were gray-white with blue designs. The glazed ware was quickly cooled so the glaze would crack. Then black lamp powder was rubbed on the dish to accent the veining. Most of the dishes were marked on the bottom with the name Dedham Pottery and a picture of a rabbit. The most popular pattern featured a border of rabbits; other animals and flowers were also used for borders. Some patterns, such as Crab and Wave and Day Lily, had center designs. An 8-1/2-inch rabbit plate is worth about $175; a pineapple-bordered plate, $450. The Day Lily plate sells for more than $800.

☐ **How old is my wooden riding toy? It is 37 inches high. —C.O., Waverly, Tenn.**

Toys like yours have been made for more than 100 years. Some toys were controlled by wooden levers that were pushed and pulled to set the wheels in motion. A child sat at the back of the toy with his legs dangling. Other toys required a push-start. The steering on models like this one could be controlled by placing your feet on the pegs attached to the front wheel. The carved horse's head on the front of your machine adds to its value; there are many collectors of hobby horses and wheeled toys. A hand-



☐ **"J. Bertine" is stamped on the bottom of my Windsor chair. My grandfather was from Massachusetts; we think this chair was his. Where and when was it made? —K.G., Beaumont, Tex.**



James Bertine was a Windsor chair maker in New York City in the late 1700s. Several types of chairs marked with his name are well known. Your chair has a nine-spindle back. The general rule is, the more spindles, the better the chair. It has a "continuous arm," one piece of wood bent with steam and pressure to form the back and arms; this form was made in the New York area. The seat has a well-cut saddle, which makes it comfortable to use. The legs are baluster-turned in good proportion and are angled to give the proper support. These are all features of a valuable chair. The skilled maker used exactly the right-size spindles and types of wood to make a chair that has held up under hard use. Windsor chairs are still being made, but few of them are as elegant as the early ones. A signed 18th-century Windsor chair without major repairs is in great demand today and sells for $4,000 or more.

☐ **My silver water pitcher, which is covered with a raised pattern of flowers and leaves, is marked "Tiffany & Co." Can you tell me what it is worth? —Mrs. C.R.W., Chalmette, La.**



The famous New York jewelry store Tiffany & Co. made many patterns of silver tableware. Your pitcher was made in the Chrysanthemum pattern, introduced in 1880. Many other serving pieces—trays, candlesticks, vegetable dishes, bowls, platters, and coffee and tea sets—were also made. And a full set of flatware was created as well. The pattern remained popular for many years. In the 1930s the Chrysanthemum pattern was modernized—the overall design of flower petals was simplified. Any silver made by Tiffany is highly valued by collectors of tableware. Your water pitcher is probably worth at least $3,500.■

Find buyers for your unwanted treasures. *Kovels' Guide to Selling Your Antiques & Collectibles* (Crown, $9.95) is at bookstores now.